

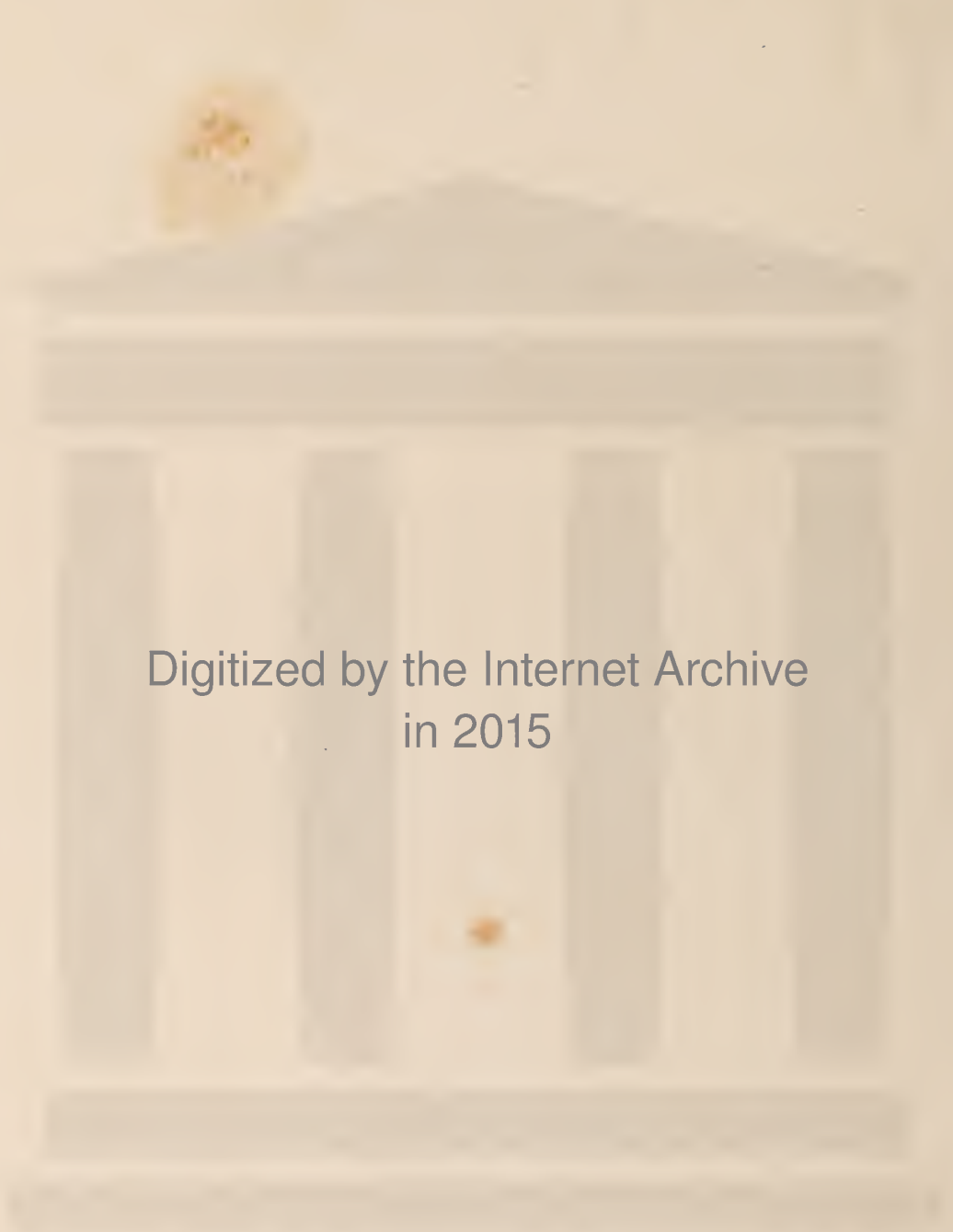
The Film-Lovers' Annual



JOAN CRAWFORD
&
CLARK GABLE



1932



Digitized by the Internet Archive
in 2015

<https://archive.org/details/filmloversannual00dean>

The FILM-LOVERS' ANNUAL



DEAN & SON LTD
DEBRET HOUSE, 29 KING STREET
COVENT GARDEN, LONDON, W.C.2

SOLE AGENTS FOR SOUTH AFRICA

THE CENTRAL NEWS AGENCY LTD.

PRINTED IN ENGLAND

JANEY GAYNOR
&
CHARLES FARRELL



JANET GAYNOR

One of the girls who has worked her way through "extra" ranks to stardom. Her first big chance came with Charles Farrell in "7th Heaven" and later she defeated the "mike" by singing in "Sunny Side Up." Her latest picture is "The First Year."

Hollywood's REAL LIFE FAIRY TALES

Stars who Rose from the Ranks

by

OLIVER DAWSON

HOLLYWOOD'S Band of Hope—that enormous register of names at the Central Casting Bureau—affords a greater example of “hope springing eternal in the human breast,” than even the purchase of Irish sweep tickets.

Perhaps one in every ten thousand extras achieves stardom. Yet everyone of those thousands goes on to the set wondering whether the lucky break, that is going to make him or her a top-liner, is due to arrive.

Perhaps they will be noticed by the director; or be singled out to do some little “bit” that will eventually lead them to the starry heights.

Perhaps their particular talent—for every extra believes that he or she, given the opportunity, could be a second Shearer, Garbo, or Gable—will one day attract attention in the right quarter, and bring them fame.

For even in Hollywood, city of disillusionment and synthetic romance, real-life fairy tales like these have been known to come true.

Any extra girl will point with pride to those fortunate ones who have risen from their ranks. “And if they can do it,” a little blonde extra girl once said to me. “Why shouldn’t I?”

“Why shouldn’t I?” Those three words express, in a nutshell, the philosophy of the average Hollywood extra.

And these modern fairy tales *do* come true, but the fairy godmother is a casting director, and the enchanted palace a mansion on Beverly Hills.

* * *

Janet Gaynor must surely be the envy of all the extra girls who are struggling to get work. Her progress to stardom was as Cinderella-like as the wistful roles that she plays on the screen.

Janet never knew the dreariness of long waits at the casting offices; she never suffered the disillusionment of being told, time and time again, “No more casting to-day.”

For a time, she worked in an office in San Francisco, until her family moved into Hollywood.

Until then, a screen career had not entered Janet’s head. But after living a short time in the film capital she soon got bitten by the movie bug.

The studio gates seemed to open as if by magic at her touch. On her very first application, she got work as an extra, and it was not

very long before she was acting minor roles for Fox.

These small parts quickly became larger ones, until she was selected by Frank Borzage for the



Richard Arlen

role of Diane in that epoch-making success, *Seventh Heaven*.

With a send-off like that, Janet’s screen future was pretty well assured.

Unlike many other meteoric successes, Janet has succeeded in retaining her position as one of the five most popular stars of the screen ever since.

For which the Gaynor brand of wistful appeal, that oiled the hinges of the studio gates, and paved the way to early stardom, is to no small extent responsible.

It is not everyone, however, who can climb the ladder of movie fame so easily and so rapidly.



Gary Cooper

For many it is an uphill fight against apparently overwhelming odds.

In fact, there were times when Richard Arlen almost threw up film work altogether. He started in the first place as an assistant in a film laboratory, but a broken leg was responsible for his graduation from the laboratory to the movie limelight.

Richard got his leg broken in a motorcycle accident and they rushed him to the nearest hospital, which happened to be the one attached to the Paramount studios. It was while he was recuperating that he was noticed by a casting director, who offered him work as an extra player.

For a long time, his work didn't get him anywhere, and to be just one of the crowd wasn't Dick's idea of a man's job.

He had practically decided to go back to the laboratory when an important part was offered to him—with Buddy Rogers and Clara Bow in *Wings*.

From that time bad "breaks" and discouragement became a thing of the past. One part followed another in quick succession.

He has since earned a reputation in leading roles in the better class westerns.

* * *

To see Norma Shearer in the luxurious settings of her super-sophisticated films, you would scarcely believe it possible that she had ever known the necessity of cooking her own food over a gas ring in a tiny apartment.

Yet, when she first arrived in Hollywood, her sole assets were the classic Shearer profile and a head for business that a Wall Street broker would have been proud to possess.

Those who saw the *soignée* Shearer of *A Free Soul*, and *Private Lives*, would never recognise in her the little Canadian girl who walked the rounds of the studios in search of a job as an extra.

Until he got the job of carrying Mary Pickford in one of the sequences of *Rosita*, Charles Farrell was just another good-looking, six-foot-two extra. Mary was, and still is, for that matter, as light as the proverbial feather, but Charlie wouldn't have worried if she had weighed twice as much as Marie Dressler, because that one sequence lifted him out of the extra rut and set his feet on the road to stardom.

It led to minor roles in *Old Ironsides* and *The Rough Riders*, and eventually to the role of Chico opposite Janet Gaynor in *Seventh Heaven*.

And after that, the history of the male member of the famous team is too well-known to bear repeating.

IT was Gary Cooper's height, too, that first singled him out from the rest of the herd. It would have to be a very husky crowd above which he did not tower. Gary stands six feet two and a half inches in his socks.

So Gary was always sure of a job in the crowd in Westerns; his excellent horsemanship was an added advantage.

But very soon he began to be noticed for his acting ability as well as for his size.

Even so, he might still have been providing atmosphere for "horse operas" if a fairy god-mother in the person of Elinor Glyn, the "It" authority, had not proclaimed him the ideal type of screen lover.

After a few weeks' transformation at the hands of the glamour department, Gary was given one of the four leading parts in *Wings*.

In spite of the fact that the cutting-room shears reduced his part in that picture to one or two short sequences, Gary won through to bigger and better rôles.

* * *

Perhaps it has occurred to you that most of the foregoing examples are drawn from the ranks of the stars whose reputations were firmly established before the coming of the talkies.

Naturally it is a much more difficult feat nowadays for the absolute beginner to leap to stardom in one bound than it was formerly.

But stars from the rank and file are not unknown, even in these days when some sort of stage training is practically essential to success.

And some of these sudden ascents to the starry heights make more romantic reading than the actual stories of the films themselves.

Tinker, tailor, soldier, sailor all of them go into the melting-pot of Hollywood's film industry.

Burnished and dazzling—stamped with the rubber stamp of the Hollywood type—the successful ones emerge. The failures, like the dross, are swept away who knows where ?

* * *

JAMES Dunn, the sensation of *Bad Girl* and *Over The Hill*, is a case in point.

Before Jimmie turned to extra work for a living, he had made—and lost—two fortunes on the New York stock market.

For a time he sold box lunches on the Hollywood streets, but as more and more extra work, and, later, small parts, came his way, he forsook his lunch wagon for movie work.

Bad Girl made Jimmie's screen reputation as it were in a day. The critics almost overlooked Sally Eilers, the real star of the picture, and lavished their praises on Jimmie. He was what is known in America as a "natural" hit.

There were happy endings all round when *Bad Girl* was made. Besides making a star of Dunn, it gave Sally Eilers her first big chance of success after her talents had been neglected in two other studios.

And Minna Gombell, who played the part of the wise-cracking girl friend, Edna, got her part in a no less romantic manner.

Each day, on the set, she had to watch the other players repeating the lines that she had taught them to say properly : she was coaching players for Fox.

Nobody had been chosen for the role of Edna, and production was being held up on this account.

At last, Minna could stand it no longer. She walked up to the director.

"Why not let me play the part?" she begged.

Borzage was astonished. An elocutionist in one of the leading parts? The thing was unheard of! But they gave her a test just the same, and she made such a success of the part that Fox signed her up on a long-term contract.

* * *

It must be remembered, however, that all these cases are exceptions which prove the rule.

To become a star to-day without stage experience, influence, or a friend among the studio executives, is practically an impossibility.

Out of every ten thousand who try it, only one succeeds.

So unless you think that *you* are likely to be that lucky one, don't book your passage to Hollywood yet.

Buy a ticket in the Irish sweep instead.



Norma Shearer

The Gentle Art of FAKING MOVIES

UNTIL quite recently Hollywood's picture panjandrums would have considered it very bad policy to reveal the tricks of the talkie trade.

Movie audiences, in theory at any rate, were supposed to be ignorant of all the little secrets of the producers. It was thought that their illusions would be destroyed entirely if they knew that the young man who jumped so gracefully off the cliff to save the heroine from "worse than death" was not the leading man, but a professional cliff-jumper specially hired for the occasion.

Experience, however, has proved that the more the public knows of the inner workings of film production, the more interest it takes in the finished product.

To-day, any schoolboy knows that the fellow who crashes the flaming aeroplane is not the same one that the heroine pulls out of the smouldering wreckage in the following sequence.

The lives of the 30,000 dollar-a-week stars are too precious to be wasted in break-neck exploits which can be performed just as well by a mere 200 dollar-a-week "stunt man."

Nowadays, it is a recognised fact that every studio has its staff of doubles and stunt men who

are substituted for its leading players when there is any risk to life and limb.

But perhaps one of the most common forms of faking practised by the studios to-day is their use of scenic backgrounds.

The sensitive talkie "mikes" have made outdoor scenes infinitely more difficult to film, especially when the script calls for a busy city thoroughfare, or some such scene.

The two principal methods by which this is done are the use of models and photographic backcloths, and the Dunning process.

When you see the Big Business Man seated at his desk in his Wall Street office, with a vista of towering skyscrapers apparent through the window behind him, you can bet Connie Bennett's weekly salary that the view consists of an enormous photographic enlargement of a New York background.

To produce the illusion of reality, however, is not quite as easy as it sounds. The window of the office in the film studio has to be arranged at exactly the same angle and perspective as the original window was to the view from which the photograph was made.

This was the method used in Universal's *Strictly Dishonourable*, and many other talkies that required a New York skyline.

Sometimes small-scale models are used instead of this photographic process. A model measuring only a few feet in length and breadth, built to the correct proportion, can give the impression of a street stretching far into the distance when it is transferred to the two-dimensional movie screen.

No doubt those who saw *The Ghost Train*, one of the cleverest of Britain's talkie thrillers, got a big kick out of the scene where the smuggler's train is hurtled to destruction over an open swing bridge.

The shots of the crash consisted of a clever combination of the real and the manufactured. For the purposes of the film a perfect small-scale model of train and bridge were built and shots of this were combined with shots of one of the Great Western expresses to give the illusion of reality.

For the actual crash, of course, the model was used.

Even more marvellous than the above is the more recent Dunning process, the invention of an Englishman.

Unable to interest the British film industry in it, he was forced to sell it to America—just another example of the way that Britain persistently lets slip the opportunities from under her very nose.



Paul Lukas watching the artist at work on the scale model of the New York sky-line used in "*Strictly Dishonourable*."



Herbert Marshall the hero of "*The Faithful Heart*" leaving "*Buckingham Palace*" in the Studio.

By means of this invention, scenes photographed out of doors can be grafted on to interior scenes taken in the studios. It is a process that has opened up endless possibilities of further development.

The players have only to stand in front of a plain white background and say their little pieces, and the technical department will supply them with scenery and appropriate sound accompaniment from any quarter of the civilised globe.

Those who saw *Unfaithful* will remember some sequences in which Ruth Chatterton rode through the London streets on the top of a 'bus with Paul Lukas. We saw them riding merrily along the Haymarket, past Charing Cross station and into the Strand.

The bus in which they took their little trip was never any nearer to London than the Paramount studio. The London backgrounds were photographed specially and grafted on, together with the appropriate street noises.

The finished article was a convincing picture of Ruth joy-riding through the West End of London.

Similarly in *The Faithful Heart*, when Herbert Marshall visited Buckingham Palace to be decorated by the King, he had no need to leave the studio. A replica of the gates was put up on the studio floor.

Some of the scenes in *Trader Horn* were made by the same process. In the scene in which Horn and Peru were paddling across a lake with a large herd of hippopotami in the background, the canoe and the hippos were photographed at different times and the two welded together afterwards in the studio laboratories.

And these are not by any means the only little deceptions that the wizards of the camera practise on unsuspecting movie audiences.

Have you ever shuddered sympathetically when the leading lady is rescued from a watery grave, dripping water in all directions? You could have saved your shudders.

Ten to one the liquid that is streaming off her is not water, but . . . medicinal paraffin!

It's much less chilly, and, besides, from the photographic point of view, it makes the clothes and hair hang a great deal more gracefully than water does.

They use it a lot, too, in the form of a very fine spray, when a fog scene is needed. On the screen, in fact, it looks more like fog than the real thing does.

This business of manufacturing substance out of shadow is just another branch of the ever-fascinating job of making movies.

Remember, therefore, next time you go to the talkies, that things are not always what they seem.



NANCY CARROLL

She came to the stage via the chorus. In other words she worked her way up to stardom without any fairy godmother. Her first hit was in "Manhattan Cocktail," a silent picture, and she won through her talkie test in "The Wolf of Wall Street" and "Close Harmony." You'll see her in "Wayward" with Richard Arlen.



MAURICE CHEVALIER

The one and only Maurice greets you again in "One Hour with You" and "Love Me To-night," in which he reveals all the old Chevalier charm. Hollywood is keeping him as busy as he deserves to be these days.



LILIAN BOND

One of Hollywood's most brilliant tennis players, Lilian was born and bred in London and made her stage debut on the West End stage in "Dick Whittington." Now she's a screen star after a first feature appearance in "Stepping-Out."

One of her latest pictures is "The Trial of Vivienne Ware."

STARS at PLAY

*How they keep Fit away
from the Studio*

WHEN we see our favourite star from the one-and-sixpenny tip-ups, we are liable to overlook the fact that he or she is, after all, just a human being like ourselves.

So when a star has a role that involves swimming, or a game of cricket or polo, we smile knowingly, and talk cleverly of doubles and fake photography.

And in nine cases out of ten, perhaps we're right.

But it's the tenth case where we slip up. The exception that proves the rule, and so on.

Do you remember, in *Their Own Desire*, when Norma Shearer was doing her stuff at the bathing pool? Exciting high dives and a really hot crawl stroke?

Well, that was Norma, in person, right enough.

For swimming is one of Hollywood's most popular forms of exercise, and the reason's not hard to find.

As an exercise, it is one of the most effective methods of keeping slim without over-development of any particular set of muscles.

Add to this the mellow warmth of the Pacific Ocean, and there you are!

THE well-groomed Norma Shearer is one of Hollywood's most expert swimmers, although several of the others can give her a close run for her money.

Janet Gaynor for instance.

Claudia Dell once rescued a man from drowning—and not for publicity either! No one knew about it till weeks later.

Edna Best is the proud possessor of a silver cup that tells the world that she was once lady swimming champion of Sussex, her native county.

Tennis, too, is one of the film colony's favourite sports. Thanks to a certain Mr. Colman.

Together with Clive Brook, he imported it during the great British invasion of 1923-4. Ronnie was one of the first stars to have a tennis-court in his own backyard.

But no mixed doubles for Ronnie! He prefers a gruelling singles match with Bill Powell or one of the boys.

Women may be all very well on the court, as decoration, and all that sort of thing, but to Ronnie they are just one of those things that take your eye off the ball.

Which doesn't mean, however, that there's



*Leila Hyams spends her vacation nosing
around the little islands of the Pacific Coast.*

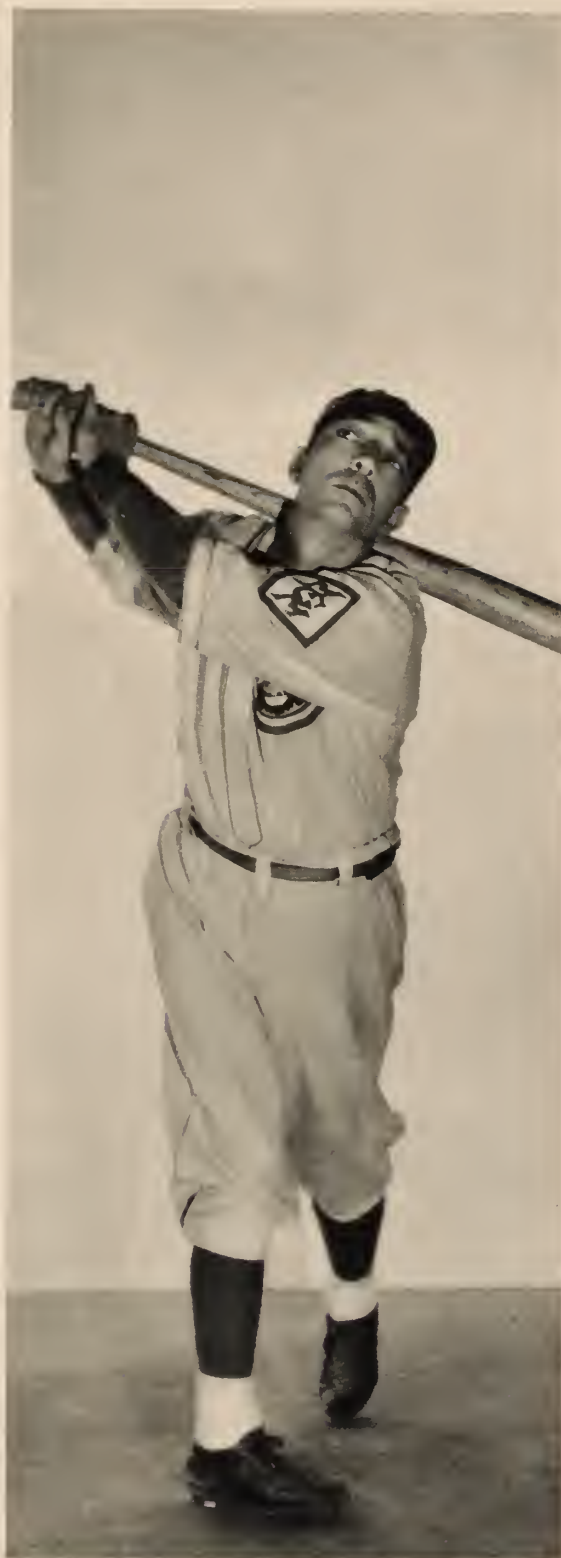
not plenty of feminine tennis talent in Hollywood. Far from it.

Leila Hyams gives frequent tennis parties for members of the younger set. She herself is one of their most brilliant players.

She is also very keen on yachting and spends her vacations cruising around the Pacific Islands.

Maureen O'Sullivan, Marion Davies and Genevieve Tobin are just a few more of those who wield a wicked racket.

If Phyllis Konstam can't slam them across the net by now, it is not "Bunny" Austin's fault.



Buster Keaton, an ardent base-ball enthusiast and expert player.

Phyllis has been going in for tennis in a big way just lately.

You wouldn't think to look at his classic

profile, that George O'Brien had ever taken up boxing seriously.

Yet, during the war, he was light heavyweight champion of the Pacific Fleet.

But the spell of the camera has always proved too strong for the numerous offers he has had to turn professional. He is still a keen amateur boxer, though.

Ben Lyon is another who prefers packing movie theatres, to packing punches. He's always ready, however, to give (or take), a sock on the nose out of working hours. Just for the fun of the thing, so to speak.

So Bebe always has to think twice before she starts in to answer husband Ben back.

Douglas Fairbanks' passion for golf was responsible for a lot of the rumours that were going the rounds concerning the rift in the Pickfair lute.

Doug's keenness for the Royal and Ancient game is a by-word. He has his own private golf-course in the grounds of his home.

Then there were his yearly trips to Europe for the All-England open championship.

Malicious gossip, ever eager for a chance to blacken a star's reputation, soon made itself apparent. Why Doug. should spend so much time with the Atlantic between himself and the World's Sweetheart?

There could only be one explanation; a break-up in the long standing partnership. Mary was cast willy-nilly for the role of golf-widow.

But Mary Pickford with her usual determination, soon scotched that rumour. She said she liked things as they were, and she and Doug. were as happy as ever.

Just as a further proof she sailed to England at once to join her golfing husband. Thus another Hollywood rumour was given the lie.

In any case, Mary is nearly as keen on the game as her husband. She says it's the best excuse she can think of for walking ten miles a day.

VARIOUS attempts have been made from time to time, to manufacture stars out of various celebrities from the field of sport. Usually with somewhat dire results!

Remember Gertrude Ederle, the Channel swimmer, teaching Bebe Daniels how to make a big splash in *Swim, Girl, Swim?*

And Babe Ruth falling for Anna Q. Nilsson in a baseball picture? And Jack Dempsey in—but why speak of it now, as Walter Huston would say.

The film companies soon learnt that the ability to hit a ball further than anyone else, was not of necessity a qualification for stardom.

For after all, sport, with the stars, is never more than a sideline. Their work comes before everything.

It has to, or soon there wouldn't be any more work for them. There's always a long queue waiting to fill their empty shoes.



CLIVE BROOK

The British star who made tennis one of the most popular sports in Hollywood's English colony.



JEANETTE MACDONALD

Jeanette started her career as a chorus girl and, after climbing to success on the stage, sang her way into the hearts of film fans in her first three pictures. Recently she has been "teamed" again with Maurice Chevalier and you will be seeing her with the Paris "Playboy" in "One Hour with You" and "Love Me To-night."



CLARK GABLE

Once worked as an extra, but went back to the stage because he could not get enough jobs. Made a hit in a stage play called "The Killer" in Los Angeles and, as a result, was signed up as a screen villain. Now Gable is one of the most popular men in talkies and has been made a star. You will like him in "Possessed," "Polly of the Circus" and "Hell Divers."



SYLVIA SIDNEY

One of the biggest "finds" of the year. After one unsuccessful attempt to make a name in talkies, Sylvia was "discovered" on Broadway by a picture scout and returned to the screen in the role originally intended for Clara Bow in "City Streets." She made an immediate hit and to-day great things are expected of her. Her latest is "Jerry and Joan."



SIDNEY FOX

Started the year as a "Baby" star and became a full-fledged star within a few months. Sidney, who is not yet 21, won film fame in "Bad Sister" at the age of 19, after being the youngest "sensation" on Broadway. She recently completed "The Mouthpiece" for Warners.



ERIC LINDEN

One of the most promising juveniles of 1932. His first appearance in "Are These Our Children," which has not been seen over here, was lauded in America. You will have seen him in "The Crowd Roars" and "Young Bride," however, and will undoubtedly agree with the American critic's verdict.

ELUSIVE STARDOM

Ups and Downs on the Ladder of Fame

WHENEVER a formerly great movie star dies penniless, forgotten by former admirers, Hollywood shivers apprehensively, reaches for its cheque-book, and writes out a donation to the Motion Picture Relief Fund.

The present-day stars realise only too well, in their secret hearts, that they themselves may very well be forgotten idols before they are many years older.

Hollywood was shocked to learn of the death of Norma Philips, famous to the patrons of the dime palaces of 1910-12 as the "Mutual Girl." You can gather the extent of her fame when I tell you that her chief rival in those early days, whom she easily outstripped in popularity, was the "Biograph Girl," a young star in her teens who subsequently became known to fans as Mary Pickford.

Mary has been one of the lucky ones. Norma Philips drifted into obscurity. She died a few months ago, with scarcely a penny in the world.

To movie audiences of 1927, the name of Lya de Putti was fraught with the same glamour as that of her compatriot, Marlene Dietrich, is to-day.

SHE was spoken of in the same breath as Pola Negri, the then queen of the Paramount lot.

But talkies came, and along with a host of other players, Lya de Putti was forgotten. In those first exciting days of sound, foreigners were unwelcome on the movie lots.

New York actresses with lilting voices and lifted faces were the order of the day.

Poor Lya just got crowded out with the rest of them, never to return.

A few months ago she died in a New York nursing home, leaving only £800 and a few pieces of jewellery as the sum total of her possessions.

Ironically enough, that £800 represented what was once her weekly wage.

In four short years she had descended from the top of the movie ladder into almost complete obscurity.

Hollywood is a hard taskmaster.

These are just two examples, chosen

more or less at random, from many others, of the cruel punishment that Hollywood metes out to those she no longer favours.

She lets them sip at the cup of fame, but dashes it from their hand before they have had time to appreciate the heady contents.

Second chances are practically an unknown quantity. Once you're down, you're out!

From time to time, forgotten stars manage to reclothe themselves for a time in the tattered rags of their former glory, but it does not last for very long.

"Come-backs" are usually just another mile-

Alison Lloyd who has now achieved her ambition after struggling for years on stardom's ladder.





Mae Marsh

stone on the road that leads to oblivion.

Marjorie Rambeau, who was a famous star in 1917, recently made an attempted come-back in talkies.

Everything went swimmingly at first. She played the part of the drunken mother who was shot by Marie Dressler in *Minn and Bill*.

Other "tough dame" parts followed in quick succession. She was in the dreaded one-type rut.

And then came a really big chance. She was chosen for the part of Joan Crawford's screen mother in *This Modern Age*. Here, at last, was her opportunity to break away from the dreary succession of hard-boiled parts.

Once again, Hollywood played her favourite trick. She took away with one hand what she had given with the other.

After the film had been completed, all the scenes in which she had appeared were retaken, with Pauline Frederick in the mother's part.

When *Over The Hill* was chosen as the vehicle for Mae Marsh's come-back, Nora Lane was cast for the role of the daughter.

But Mae Marsh's portrayal of the mother was a sensation.

So good was she, in fact, that Fox decided that nothing but an all-star supporting cast would be good enough for this picture.

So they brought in Jimmie Dunn and Sally Eilers of *Bad Girl* fame, to ensure that the film should be a sure-fire success.

Of course, when Sally walked into the picture,

it spelled "fade out" for Nora Lane.

And Nora had been in the small parts for over four years, waiting for a break like that to come her way.

But "box-office," in Hollywood, always comes before sentiment.

Paramount brought Peggy Shannon from the New York stage to fill the gap created by Clara Bow's nervous breakdown. Her chief qualification, in their eyes, for the vacant position, was the fact that she, too, had red hair.

She took Clara's place in *The Secret Call*, but it soon became obvious that she was far from being a second Bow.

Nowadays stardom cannot be achieved like this, at a moment's notice. When option time came round, Paramount did not renew Peggy's contract.

They signed her up, gave her a taste of movie fame, and dropped her like a hot coal. It's downright cruelty, but it's all in the movie game.

Hollywood has its forms of torture that only the rack and thumbscrew of the Spanish inquisition can rival. There is the lingering ordeal known as "waiting for box-office results."

Warner Brothers imported Lil Dagover from Germany to act as their contribution to the glamour brigade. With the usual flourish of publicity trumpets, Dagover was hailed as a second Garbo. She made her first film, *The Woman From Monte Carlo*, and was sent back to Germany to await the public's verdict.

If it was a success, Dagover got a contract, otherwise Hollywood was through with her.

What an ordeal the period of waiting must have been! But to the studios, she was just another of those foreign glamour girls.

Pola Negri was faced with a similar ordeal when she returned to Hollywood to make *A Woman Commands*. It was a chastened Pola that awaited the public verdict on her first come-back vehicle.

SECOND only to the thumb-screw as a method of torture is Hollywood's black-list, the unofficial system by which a player who offends his studio can be banned to all the rest.

Alice White is said to have been one of those unfortunates who incurred the studios' displeasure; for years she struggled to regain her former position, but the doors of the larger studios were closed to her.

It was rumoured, too, that the name of Thelma Todd also appeared on the list at one time. She had a reputation for speaking her mind too freely—especially to studio executives who expected her to be "nice to them."

For years she struggled to gain her footing in two-reel comedy parts.

She has recently defeated the jinx, however, by playing in the leading feminine rôle in *Corsair*, for which, incidentally, she changed her name to

Alison Lloyd.

In some cases, of course, the stars have only themselves to blame for the punishment that is meted out to them.

Ricardo Cortez, for example.

He left Paramount some years ago, after a quarrel, and signed up with M.G.M. to appear in *Love* with Greta Garbo. But the news of his disagreement travelled fast. Three weeks after *Love* went into production, Cortez was taken out and John Gilbert took his place.

Cortez was given a minor role in a William Haines picture. He had committed the unforgivable sin—he had tried to high-hat Hollywood.

It has taken him five years of hard work to climb back to his former position.

When John Barrymore was asked to do the talkie version of *Dr. Jekyll and Mr. Hyde*, he demanded a salary that was large—even as Hollywood salaries go.

So they gave the part to Frederic March . . . poetic justice. For Freddie made his name by his brilliant burlesque of John Barrymore in *The Royal Family of Broadway*.

Perhaps the prize example of Hollywood's cruelty, or thoughtlessness, if the former word sounds a trifle too strong, is the strange case of Carman Barnes.

Carman, while she was still at high-school, wrote a novel. It was one of those novels . . . well you know the kind. The headmistress of her school thought it would be better for the rest of the girls if Carman left.

Paramount, for reasons best known to themselves, signed her up on a long term contract, and billed her as their latest discovery. She was going to be starred in the story of her novel.

For months, every American fan magazine flaunted photographs of the Barnes girl, in varying stages of dress and undress, between its covers.

Her name appeared in big type on Paramount's list of stars for the year.

Yet in all that time, she never once appeared before a movie camera, and now she is almost forgotten. Paramount dropped her as suddenly as they had taken her up.

It would not be a bad idea if each of the stars kept a little model of the famous advertisement, with the words "That's movie fame, that was!" instead of the present slogan.

It would help to make them realize that movie fame, like all other good things has to come to an end sooner or later. Perhaps it would save them from the heartbreaks and wreckage that the passing of fame leaves in its wake.



Carman Barnes



KAY FRANCIS

The Boudoir of Kay Francis is her favourite room. It is in the Louis XIV style and the colour scheme is carried out in turquoise blue, maize and deep orchid.

THEIR FAVOURITE ROOMS

Did You Know Stars have Favourite Rooms—Pet Nooks and Corners in their Luxurious Mansions? They do!

by GORDON R. SILVER

HOLLYWOOD artistes of to-day demand the very best for their homes. They must be definitely pleasing to the eye as well as comfortable.

A movie million or two can't make any film player forget that a house—no matter how palatial—is only a house until it is transformed into a home. And most of them know that trick.

Some of these homes are luxurious beyond belief, others are on a lesser scale, but all are attractive and interesting in their way. And nearly every screen star has his or her own favourite room.

Here is what some of them told me in answer to my query as to which one it was.

"My favourite room?" mused Lilyan Tashman, "let me think—it's my dining room. Not because I'm so fond of eating!" she went on, with a laugh that only Tashman could give forth. "It's just because I love the way it's designed and furnished."

"I'm particularly fond of my red-and-white dining room furniture and the whole effect of the room. The windows, doors, lighting effects and all, really intrigue me more than any other part of the house."

This dining room, by the way, is in Lilyan's celebrated red-and-white beach home at Malibu. Everything in it, from curtains to dishes, are coloured either red or white, making the room an absolutely unique one.

No wonder that gorgeous Lilyan is so proud of it!

If you ever want to find Wallace Beery in a hurry, that is when he isn't working, just try the big front upstairs room in his imposing Beverly Hills home. It's his 'navigation den'—that's what he calls it—and in it he spends every spare second he possibly can.

The high walls are lined with huge charts and all kinds of maps of every size, shape and colour



ROLAND YOUNG in his study. More than 400 penguins fill the shelves as book-ends, hat rests, door-stops and decorative pieces.



Isn't this a bed to be proud of? It is an antique, owned by MYRNA LOY. The picture is of her own bedroom in her Beverly Hills home. She has a flair for rare old bits of furniture as well as modernistic art and furnishings. Along the wall will be seen her collection of dolls.

and wide shelves and bookcases are overflowing with books on aviation and navigation.

At one end of Wally's adored den is a great, flat-topped desk, usually smothered under charting instruments and other similar paraphernalia. Here, in this magnificently equipped room, Wally spends hours and hours—planning out short trips and long trips in his expensive plane and studying the one science in which his whole heart and soul lives—aerial navigation.

Every room in Marie Dressler's home is huge and many-windowed and pleasant. There is no definite plan or period regarding its decoration or furnishings. Marie, herself, selected each piece of furniture, every rug and curtain.

No one could possibly imagine the energetic Marie turning her house over to an interior decorator. It belongs to her, each and every corner of it, and she has given to it the colour and vigour which are a part of her own self.

SHE loves all the rooms but admits one is her very favourite 'pet.' This is an upstairs sitting-room with long windows on the sides, bright English chintz draperies over frilled curtains and comfortable, deep-cushioned wicker chairs.

Here, Marie sews and reads in her spare time, makes dresses, embroiders, answers fan mail, or just sits in repose, enjoying herself in general.

Can you guess Louise Fazenda's favourite? It's none other than her kitchen!

"I guess it's my favourite because I love to cook so much," grinned Louise. "You see, my husband seems to have a preference for home-made cooking and, of course, I have to humour him!"

"Seriously, though, I do love to cook and I usually plan to make the 'better half' something very special every Sunday and holiday, giving the cook a day off and taking over the kitchen myself."

JOHNN Barrymore has two 'best liked' rooms—one in his hill-top home, the other in his noted yacht. The latter he terms 'music room' as it is fitted, among other things, with a piano, gramophone and radio.

To feel the rolling of the waves beneath, while resting in this comfortable little room, well, that is John's idea of solid comfort.

The other favourite is the 'trophy room' in the tower of his 'land' domicile. It contains scores of interesting art objects and unusual trophies gathered by Mr. and Mrs. Barrymore during their many journeyings.

Among them are two great crocodiles, elaborately mounted. John dispatched the larger of them at the same time his wife killed the other. Both were secured during their honeymoon trip to the Galapagos in 1929.

Myrna Loy's 'pet' is her bedroom, and well it might be, for it is a magnificent affair. If you

could only see it, you'd be certain to fall completely in love with it.

Her bed is a huge creation—a very rare antique—and cost Myrna a large sum of money. Long, flowing draperies and rich tapestries adorn the room, and a row of dolls, stuffed dogs and teddy bears, all collected by Myrna, and placed beneath a large window, give a modernistic touch.

If you know Roland Young at all, you'll know his favourite. It is his study. Why? Because there, on display, are all his famed penguins. Curious things to collect, you say? Maybe, but then jovial Mr. Young is not ordinary!

Over five hundred penguins adorn his den, ranging from tiny jade figures to stuffed birds. On the walls are etchings of them, book ends in bronze figures resembling them, rows and rows of china and porcelain figures of them on the shelves.

THE actor visited the Zoo in London when a young boy, and fascinated by the penguins, went home and began reading about them.

Recently, he added a den to his home, in which he put his birds, and it is a room of interest to all collectors. "I like them because they're so different and so darned funny-looking!" Young drolly exclaims when questioned.

The room that Barbara Kent likes best of all isn't in her house, it is over her garage. She has it fitted up like a regular carpenter's shop and

here she can be found practically every Sunday afternoon.

She loves carpentering and is fast learning to do really fine work. This rather unique mechanical complex—at least, unique for a young lady—gives Barbara more satisfaction and pleasure than any other recreation.

WHEN she starts in hammering and planing she forgets all about arc lights, mikes, lines, cues, directors and press notices. Well, anyhow, she says she does and she ought to know!

William Haines' favourite is an upstairs reception or sitting-room, and what a gloriously lovely room it is. Scattered artistically around, are antiques, paintings and art treasures worth a fortune, and generally conceded to be the best in America.

Bill says he wouldn't part with a thing in this wonderful room for all the money this side of the happy hunting grounds! He recently remodelled his entire home just to make it a more fitting setting for his many rare furnishings.

Kay Francis 'swears by' her lovely boudoir. It isn't so very large, but it is beautiful, being furnished with Louis XIV furniture. The colour scheme combines turquoise blue, maize and deep orchid. Being so gorgeous herself, Kay, of course, would have to have a gorgeous room such as this in which to feel her very best.

When Dunn's day's work is done, James usually



A beautiful 'exile' in her beautiful home. ELISSA LANDI, the popular British Star in a favourite corner of her Hollywood house.

throws himself into his big easy chair and starts reading.

He is a great reader of all kinds of books, so, perhaps, it is but natural that his favourite room should be the library in his Hollywood home.

It is a man's room, designed for comfort and restfulness.

Buster Keaton comes right out and admits his favourite place of places is his billiard room. He



is an ardent billiard player, one of the best in the colony, and spends a lot of his spare time at home perfecting his game.

"It is a man's game!" laughed Buster, without unfreezing the famous Keaton face, "and I wouldn't trade it for any other by a long shot. None of these fancy card games, be they contract bridge or strip poker, for me. I'll take mine straight—standing up—in the shape of good old-fashioned billiards!"

Favourite rooms? They all seem to have them. Elissa Landi's preference is her study, situated on the top floor of her house, and it overlooks the surrounding country for miles.

Here, Elissa likes to linger and let her brilliant mind dwell on things other than pictures. It was in this room, too, that she recently completed her third novel, "House for Sale."

Jean Hersholt is another who adores his study. For that matter, is there anyone who wouldn't adore a study that's valued at over \$75,000?

His famed collection of books—some of which date back to 1492—is insured for \$30,000 at Lloyd's.

And it is probable that they are actually worth twice this sum. The room itself is magnificently furnished and gaily-coloured murals, by a famous European artist, bedeck the walls.

Murals by a famous European artist decorate the study of JEAN HERSHOLT, the famous character actor.



The old and the new blend in the dining room of the Malibu Home of LILYAN TASHMAN. The furnishings are French Provençal.



ANITA PAGE

A rare and interesting type of beauty—a Spanish blonde. Real name Anita Pomares although born at Murray Hill, Flushing, Long Island. Her first talkie appearance was in the famous "Broadway Melody."



MARY CARLYLE

Here's a smile that may win its owner a place among the stars. Mary is one of M.G.M.'s young artistes who has youth and beauty as her weapons in her fight for fame.



WALLACE FORD

An orphan and an ex-Barnardo boy who has joined the Englishmen who have "made good" in the Movies after a successful stage career. Wallace was playing on Broadway when the picture "scouts" spotted him and offered him a ticket to Hollywood and a contract. His latest film is "The Wet Parade."



DOROTHY JORDAN

Appeared first in "Black Magic" after a stage career which attracted Hollywood producers. She was also in "Taming of the Shrew." Latest pictures include "The Lost Squadron" in which she scores a big success. You'll see her in "When a Fellow Needs a Friend" with Jackie Cooper.

From JUNGLE to SCREEN

How Wild Beasts are made into Talkie Stars

by ANDREW R. BOONE

THE jungle has gone talkie and with films like *Trader Horn* and *Tarzan the Ape-man* making records at the box office, the animal stars—neglected and forgotten in the earlier, less spacious days of sound—are coming into their own again.

Once more animal training is one of Hollywood's flourishing industries.

The most elaborate pains are taken in grooming the art of acting into these temperamental four footed players.

Animals in pictures come from two sources: the jungles, or parents held captive. An increasing number are being born in the zoos around Hollywood which supply many of the larger animals to the studios.

One trainer, Olga Celeste, has, during the last twenty odd years, handled animals in more than 1,000 pictures.

The animals become accustomed to the cameras in time, she has found. They leave their cages, act as required and when the final click of the camera reaches their ears, relax and turn quickly to those havens of refuge, their cages.

After a few picture appearances, these animals find themselves catalogued in one of two types—the stars and the background actors. The stars are filmed close-up. It is they who rest astride an actor's back and growl full-face into the camera, or bounce directly before the cameras as though about to attack some innocent victim of their marauding ferociousness.

The background animals dash quickly through a scene, on the chase. They are kept on the move constantly, for to halt them is to invite disaster.

The reasons for the development of these two types are many, but the principal one lies in their native inclinations and disinclinations.

"If we try to hold an animal quiet for a scene," Madame Olga explained to me, "it will hold the pose only so long as it sat still during rehearsal. If we run overtime during the scene, they will drop the pose and make for their cages."

"Some are natural actors, others are shy. The shy animals work well in the background, for they have more freedom and are not conscious of the cameras."

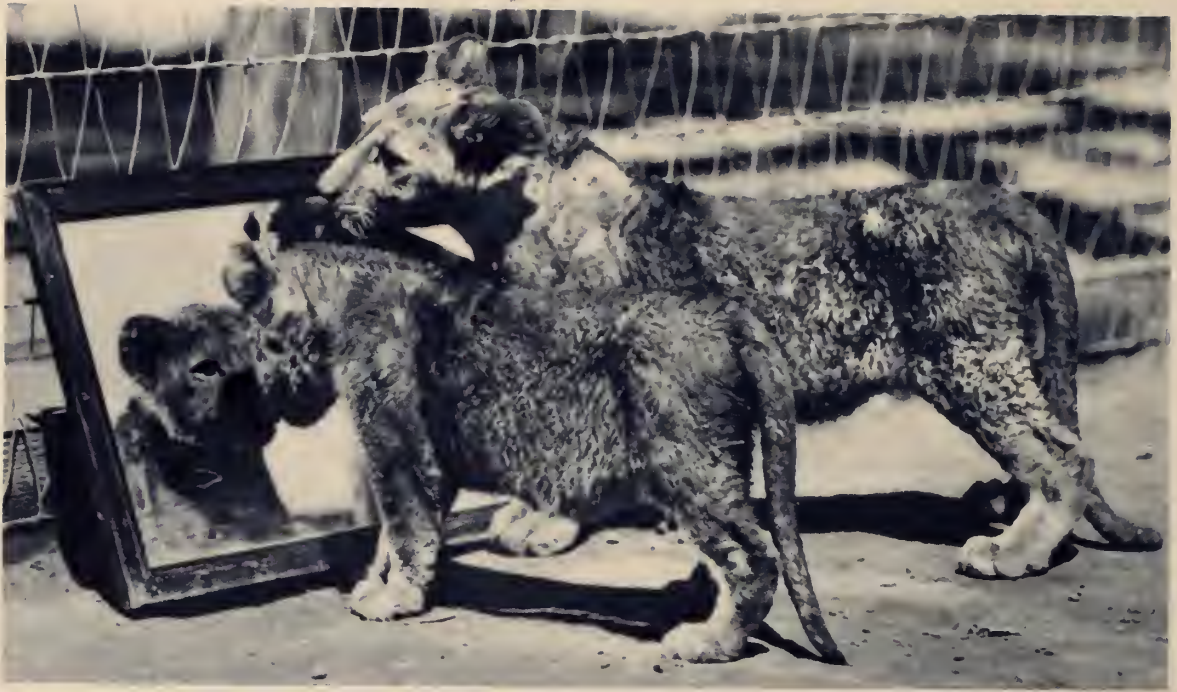
"In the foreground they hear the whirr of the camera's mechanism, become nervous and liable to leap on somebody—anybody—in their path. And for that reason we use some for atmosphere only."

"Four of our lions—Wilson, Red, King and Prince—never worked successfully for close-ups. Too nervous, not dependable. But Tanner and Jackie. Ah! There you have real actors. I'll show you."

We walked down the long row of cages at Luna Park Zoo, "down-town" in Hollywood.



DICKIE, a leopard, celebrates her third birthday with a luncheon at a Hollywood Studio.



Teaching two lion cubs to admire themselves in a mirror so they will not fight when several appear together in a film.

Behind the bars I saw the faces that have delighted and thrilled millions of people during the last decade.

I remembered when I stroked Tanner's shaggy fur again, that I once had seen him acting his best for the little machines that preserved his image in celluloid.

"Many of the lions are fine actors and really are fond of the cameras," Olga said. "Whenever they hear the camera mechanism begin to whirr, they lay their ears back and appear pleased to know that once more many people have become interested in what they are to do and how they are to do it.

"No matter how ferocious a lion, tiger or leopard may have been in the jungle," Madame Olga told me, "he appreciates kindness. But I never turn my back on one when other people are near. All are treacherous.

"After a few months' training even the tigers begin to understand changed voice inflections and know from those alone whether they are among friends who will treat them with consideration."

A PART from their natural dispositions, the animals develop acting "tendencies" in different directions. Madame Olga has two Bengal tigers which have appeared in many photo-plays. Lady takes the "nice" roles; Colonel! stalks into a scene for a more serious part.

Colonel is a beautiful worker, but if the script calls for a tiger to be petted and to follow an actress through the jungle, Lady gets the job.

Why? Because Colonel will permit no one to touch him. He's so jealous of his own importance that he will not willingly share the

spotlight. More than once he has bitten the hand that caressed him.

An actor might be able to touch Colonel's hind flanks, but he dare show no affection around his head.

COLONEL has developed a speciality of leaping high, picking up dummies to carry through the jungle trail and claw at the base of a tree in the upper branches of which an actor registers terror. As a leaper, Colonel probably has no peer. Recently he jumped straight out of a 12-foot pit. He measures 12-feet from tip to tail.

But Colonel, in spite of his relative tractability, is a wild animal. "And don't forget that," Olga warned. "When a trainer thinks he's absolutely master, that is the time one of the beasts will turn and use his claws.

"Sure, I play with the leopards; but I'm careful not to be too familiar. There can be no more sickening experience than to feel those claws sinking into your shoulders or back."

Madame Olga has worked many varieties of animals in pictures—jaguars, pumas, elephants, bears, leopards, lions and several others.

She may work deer one day, tigers the next. And both types of action call for the trainer to remain in close contact with the animal actor. More than once she has found herself in a tight place, fighting for her life when some temperamental beast, excited by a trivial mishap, forgot his part and leaped for her throat.

Use of animals in the "mike"-dominated pictures of to-day is confined largely to those capable of taking sign directions. Thus, so highly

trained have some of the larger animals become that they follow simple motions as though they were shouted commands.

"Hand motions and facial expressions," said Madame Olga, "will induce experienced lions and tigers to go through almost any routine. Naturally, we rehearse several times before starting the action. If it happens to be something the animals enjoy or are accustomed to doing, fewer rehearsals are needed.

"Ordinarily we have no trouble in keeping



Malvin Koontz, a trainer, wrestling with Jackie one of the movies finest screen animal stars.



Training Colonel to jump through a fire-ringed ring.



them quiet. When we take still photographs for publicity, most lions will hold a pose until they hear the camera's familiar click. More than once I have seen a leopard stand still over an actor's prostrate form until the director shouted 'cut.'

Cut or no cut, however, the trainers of Hollywood's acting beasts keep both eyes wide open, one on the director and the other on the animal. Tragedy sometimes stalks the stages where these "A.T." players work, but usually the casualty lists name a trainer and not an actor—a trainer on whom some treacherous animal turns in a moment of fear or madness.

An Indian elephant helping to build a replica of a South African jungle at Los Angeles.

THRILLS *and* SPILLS in Filmland

by J. B. BINMORE

WHEN sitting in a comfortable seat at your favourite kinema watching the thrills in the spectacular films, do you wonder how such a scene could be filmed, and marvel at the bravery of the man behind the camera? Or do you just let it pass with the cynical thought that it is just another fake?

Let it be said at once that the faking of scenes in films was a common practice until a few years ago—those were the days before the film industry began to take itself seriously. Some of the methods of taking “shots” for adventure serials and “stunt” films were crude in the extreme.

Those times are now past—realism in the kinema has become more than a mere fetish; it has become a necessity. The public demands it, therefore the studio executive sees that it gets it.

It could have been said, before the arrival of the talkies, that screen entertainment was built on illusion.

Now, with the advent of dialogue and sound effects, the scope for exploiting illusion at the

expense of logic and realism, has been so much curtailed that the faking of scenes is not nearly so prevalent.

Stories about faked scenes are, in many instances, far-fetched.

Every time you see horses galloping towards you or an aeroplane swooping to earth with all manner of gyrations, or even a boat tossing in heavy seas, some cameraman is risking his life so that this particular part of the film may be as realistic as possible.

Cameramen, as a rule, are loth to tell of their own adventures. They consider the risks they run are part of the game, but they will gladly tell of the dare-devil deeds of their fellows.

The story is told of how Norbert Brodine and Harry Beaumont, the former one of Hollywood's cleverest cameramen and the latter now a leading director, were “shooting” a band of cowboys.

The riders were galloping directly towards the camera. One of the horses could not be made to swerve aside. He rushed right into the camera.



One of the sensational scenes from “The Lost Squadron”—a film which tells how air thrillers are made.



The chariot race in the famous film "Ben Hur."

upsetting its tripod and flinging the platform on which Beaumont and Brodine were working, into the air.

Camera and photographer fell to earth, fortunately separating in mid-air so that no damage resulted, apart from a few bruises.

When Robert Montgomery was engaged in filming *Shipmates*, his first starring picture, the cameraman and production staff were on a barge, which was being towed by a tug-boat.

THE latter increased its speed, the bow of the barge went high into the air, its stern sank below the level of the water, and workers and equipment were hurled into the sea. The tug promptly turned about and saved the men.

The next day divers brought the cameras and equipment to the surface and when the film was developed it was found to be uninjured by its submersion.

Countless stories are told of the risks undertaken in the filming of aeroplane scenes.

Not infrequently, when aviation was in its infancy, cameramen were obliged to stand on one of the wings, their weight offset by bags of ballast on the other wing, and, holding on to a strut for support, film the occupant of the pilot's seat as well as the land below.

In one early stunting picture the photographer straddled the fuselage, his camera mounted before

him. The pilot, thinking that the camera had been secured, started up, and the cameraman had to hold his seat and also save the camera. He managed to do it, though at considerable expense to his nerves!

In more recent years there have been many aerial accidents whilst filming, although such mishaps are very small in proportion to risks taken.

Two well known films in which aerial fatalities occurred are *Such Men are Dangerous* and *Hell's Angels*.

In the first-named the 'plane carrying Kenneth Hawks, the director and husband of the famous star, Mary Astor, his assistant and the cameraman, nose-dived into the Pacific Ocean during the actual filming of some big air thrills for the picture.

All aboard the aeroplane lost their lives.

In the making of *Hell's Angels* the fatal accidents were so frequent that the film achieved world-wide notoriety—in fact the cameramen, pilots and stunt artistes engaged in the film were referred to as Hollywood's Suicide Club.

Very often when in no great danger themselves, cameramen have secured the most amazing pictures through continuing to crank the camera when an unrehearsed thrill has presented itself.

Probably the most famous instance of this was the chariot race accident in the making of *Ben Hur* when two chariot teams came into collision.

When the mix-up of struggling horses and charioteers was sorted out, it was found that there were no casualties.

This scene was among those taken in Rome, where a good deal of the film was made, and it so happened that on the day of the accident the King of Italy was an interested spectator of the proceedings.

Standing a few yards from the scene of the accident was a cameraman who continued to photograph the scene as though nothing out of the ordinary had occurred. Needless to say, this unexpected thrill made the great chariot race in the picture more than usually thrilling!

Another classic case, ever to be remembered in screen annals, was the accident in *Down to the Sea in Ships*, the famous whaling picture of the old "silent" days.

Most of the film was taken at sea in the actual whaling grounds in which the story was laid, and many weeks were spent in securing authentic pictures during which time the company had more than their fair share of thrills.

One day, towards the completion of the picture, they encountered the greatest one of all.

The actors, including expert harpooners, were in a small boat when the biggest whale of the trip

was sighted. They gave chase, being pursued in turn by a larger boat.

Scarcely had the first harpoon got home than the infuriated creature turned upon the frail craft and flung the boat and its occupants into the air with one swish of its mighty tail.

This almost unbelievable episode was found to have been photographed in its entirety and was incorporated in the film when it was shown to the public.

THIS scene, in itself a great tribute to the cameraman's coolness in a moment of extreme mental tension, "made" the film. The majority of picturegoers went to see it primarily for that one incident of stark realism.

Incidentally, playing a small part in the film, was a young newcomer to the screen, Clara Bow, who because of the interest the film caused, was noticed by one of the leading companies, who placed her under contract.

Despite the tremendous risks run by players and production staffs, the number of fatal accidents is not nearly so great as might be imagined.

Interviewed recently in Hollywood, Mr. John Arnold, president of the Society of American Kinematographers, stated that an ordinary job in the studios, where the cameraman is taking pictures from the roof, is the most dangerous of all.

This is how he reasoned it out when asked about film thrills: "Well, I've had a few thrilling jobs. So have all the other boys. Filming fast-running horses, or express trains, or standing on the wings of aeroplanes—these are all exciting.

"But I think the most dangerous work is right here in the studio, when we take a shot from one of the high parallels on one of the sound stages, far above the floor.

"When one is standing on the wing of an aeroplane, mind and body are attuned to the danger—nerves and muscles are ready for sudden, unanticipated movements.

"But up there, on the stage, we take it for granted that everything is perfectly safe, it's our 'home,' you might say,—and yet one false step means a fifty or hundred-foot fall to a concrete floor! I think that's the most dangerous job, don't you?"

And there's a good deal to be said in favour of his argument, for the unexpected slip or a sudden minor accident is more liable to bring about disaster than the danger one knows to be ever present.



Jean Harlow and James Hall, two of the principals of 'Hell's Angels,' which film was popularly known in Hollywood as the Suicide Club.



Walter Forde, lying on the floor, watches Arthur Wontner "die" at Twickenham

When STARS take up the MEGAPHONE

A Lot of Players Disappear from the Public Gaze; but Many Continue to Work in the Studios, very often as Directors.

by JOHN K. NEWNHAM

THE lure of screen stardom does not appeal to all artistes.

Many well-known players have, of their own free will, abdicated the thrones of film success.

But they have not disappeared from the studios; they have only gone from the front to the back of the camera, and are now directing pictures.

Several, too, have gone into other departments. There are many once well-known stars engaged in writing stories or scenarios.

One of the best examples of the actor turned director, is Walter Forde, who is also one of the best of English comedians.

He has made *The Ghost Train*, *Lord Babs*, and several other successful films, which compensate us for his absence from the screen.

Lupino Lane, also, has changed from acting to directing. Though a first-rate talkie actor, he has preferred to make such pictures as *The Milky Way*, *Love Lies*, and *The Love Race*.

Comedians, more than any other class of artistes, seem to like changing their success in front of the camera for a career behind it. Monty Banks is another example.

He appeared in several British pictures, has been directing, instead of acting, for some time now.

The once very familiar face of Henry Edwards can be seen in the studios quite frequently. But his screen appearances are becoming more and more rare.

Instead of acting, he, too, gives other players the benefit of his experience. Still using that humorous manner of his, he directs pictures in a breezy fashion which gets the best out of his artistes.

This is not exactly a new departure for him, however, for he used to direct the pictures in which he himself appeared.

Many people have wondered what has become of Miles Mander, that keen-faced and brilliant actor of the silent days who has been seen only very infrequently since the talkie arrived. He



Ramon Novarro turned director when he both directed and starred in "The Call of the Flesh."

has not left filmland. He is working as a director at Elstree, and was responsible for *Fascination*, among other productions.

It seems to be the ambition of a very great number of actors to turn either to directing or to writing. In England especially, an actor begins to talk about directing the moment he gets a solid footing on the screen.

But most actors like to direct themselves as a rule, and their faces continue to be seen in the kinemas.

Many Hollywood stars, however, have practically disappeared. Lowell Sherman, for instance, is not starring so often as in the past.

He directed himself in several pictures, including *High Stakes*, *The Queen's Husband*, and *The Losing Game*. Then, with *Ladies of The Jury*, he went behind the camera completely and did not appear in the film at all.

EDDIE BUZZELL, the popular star of many short comedies, has been promoted to directorship of full-length productions, making his *debut* with a comedy-drama of the prize ring called *The Big Timer*, featuring Ben Lyon and Constance Cumming.

Ralph Graves, since the termination of his screen partnership with Jack Holt, has been working for Metro-Goldwyn-Mayer as a writer, and he has been employed on the scripts of many recent pictures.

Likewise, George Hackathorne, one-time popular leading man, is writing for the movies, and Douglas Maclean's name can be seen on the credit titles of numerous screen plays; he is an

important scenarist in Hollywood now, instead of being a starring comedian.

If, in the future, Ramon Novarro's name disappears from the limelight as a star, don't think he has gone away from Hollywood.

There is every possibility that he will spend quite a considerable time in directing and writing for M.G.M., instead of appearing for them as a star. His present contract makes special provision for this.

And there is always the chance that Richard Barthelmess, should he ever tire of starring in films, will pick up his pencil and go on to the literary side of the movie industry. He has always wanted to write, and has generally had something to do with the preparation of the script of the plays in which he has appeared.

Another well-known player, who may at any time give up acting and become a scenarist, is Hugh Herbert. He prefers writing to acting.

The dialogue in the very first all-talkie, *Lights of New York*, was by him, and he has been responsible for the speech in numerous other films.

Although Jacqueline Logan has not definitely given up screen acting, her activities for a long period have been used in other directions.

She spent several months writing the story of *Strictly Business*. Then, when it was definitely accepted, she went behind the camera and, in co-operation with Mary Field, directed the whole picture.

AND there is the classic case of Lionel Barrymore. He was a moderately successful screen actor in the old days, but never as famous as his brother John.

He left the screen as an actor, and became a director. He rose to be one of the most successful talkie-makers in Hollywood, and was responsible for *Madame X*, *The Rogue Song*, and numerous other important pictures.

He apparently learnt a lot while on this side of the camera, for on his return to acting he scored the biggest hit of 1931 with his performance in *A Free Soul*, which won for him the award of the Academy of Motion Picture Arts and Sciences.

He shot ahead of his brother John. But, had not that character role in *A Free Soul* appealed to him as strongly as it did, it is probable that he would never again have been seen as an actor.

So if your favourite star suddenly disappears from the screen, it does not necessarily mean that he is no longer one of the leading lights of the movie firmament. It may probably be due to the fact that he is sufficiently talented to succeed to fame in some other branch of the film business.

After all, most of the biggest directors have, at the beginning of their careers, learnt how to direct others by being actors themselves.



MADGE EVANS

Adorable Metro-Goldwyn-Mayer player.



RICARDO CORTEZ

Who achieved one of his greatest triumphs in the Radio Picture "Melody of Life," a picturisation of Fannie Hurst's famous novel "Symphony of Six Million."

THEIR SECRET AMBITIONS

*What the Stars would like to do or have more
than anything else—their truly "Serious Desires"*

by GORDON R. SILVER

MOST fans seem to believe that picture players must be direct descendants of Cinderella, winner of the all-time popularity contest, and of Aladdin, her brother-in-law, who was in the lamp business.

In other words they look upon them as the most favoured of all the sons and daughters of the gods.

"Why shouldn't they be the happiest people in the world?" they say. "They have beauty, wealth, fame—everything! What more could they possibly want?"

Yet, if you could read the minds of some of these envied star luminaries, you would be rather surprised.

For deep down in their innermost hearts, many screen players have secret ambitions—ambitions that have been practically stifled.

For instance, who would ever dream of suspecting that the gay and volatile little Dorothy Lee would like nothing better in life than to mother children?

Midge, otherwise Dot, loves children and she insists she won't be happy until she has a house full of them! At present she is "going great guns" on the screen and intends to do so for some time to come.

DOROTHY has other laudable ambitions which are only secondary to the one mentioned above. She wants to travel around the world. And, sometime in the future, to possess an income that will make her independent.

"I've never wanted to be a millionaire," she told me, "but I have wanted an income of about \$15,000 a year. It takes a lot of money, I know, to produce an income of that amount—the principal would have to be around \$300,000.

That's a good many thousands more than I have at present, but I'm young—and maybe someday I'll have that money!"

Victor McLaglen's great ambition is to have a huge country estate with nothing to do but look after it, cultivate rare shrubs and flowers, play tennis, ride about country, have plenty of time to enjoy himself with his family, and read as much as he cares to and study his favourite subject—philosophy.

Beyond that, Vic hasn't any ambition at all!



SALLY EILERS' secret yearning is to emulate Lindbergh

Most people in Hollywood know that Sally Eilers, since her marriage to Hoot Gibson, has become much interested in her husband's hobby— aeroplanes. But even her closest friends do not know that she has a secret yearning to emulate the Lindberghs and take a trip around the world, entirely by air.

THERE'S a chance that she may, someday, realise her big ambition. She already has the 'plane plus her pilot's licence, and she has spent many hours in the air to date.

Richard Dix, too, would like to travel. His greatest ambition is to own a big ship, or at least

[Continued on page 47]



VICTOR MCLAGLEN'S

great ambition is to cultivate rare shrubs and flowers. Here he is taking a little exercise in his Californian garden.



DOUGLAS FAIRBANKS is never happier than when he is sailing the seas. Here is his yacht the "Invader"

to be in one, and sail around the four seas, exploring new lands, seeing new people.

It is no wonder he waited such a long time before marrying, this restless counterpart of Yancey Cravat of *Cimarron*!

Mary Astor has always had a "hankering" to be a commercial photographer. She is an enthusiastic amateur even now, and she has a collection of celebrities in her huge photograph album, which she has taken herself, and which rivals the very best.

During the making of each of her pictures, Mary carries with her a small motion picture camera and induces everyone in the cast, and almost everyone on the lot, to pose for "short subjects" for her collection.

SHE longs someday to have a large photography business—not necessarily to run it herself, but, anyway, to own and manage it.

Bela Lugosi has the queerest sort of ambition, one you'd never suspect. Yet, if you saw him in *Dracula* and other of those weird pictures of his, you'll have to admit that the ambition "teams up" well with the man.

Lugosi would like to go with great expeditions to excavate some of the old Pharaohs' tombs in Egypt. He says that he has played so many mysterious roles and has read so much about the far East, that that section of the globe now appeals to him more than any other.

He would like, however, to spend a few months

out of every year alternately in Southern California and Southern France. But for his life work, he'd like to search through old Egyptian ruins.

Peggy Shannon has a soft spot in her heart for a literary career. To be a widely read novelist, that would please her tremendously. "Able to write something that would live more than a few months—a best seller—a novel that would be inspiring yet thoroughly human and readable," as she says in her own words.

Perhaps this ambition of Peggy's will one of these days be fulfilled, for she is credited with being a very well-informed and sincere student of literature.

Joe E. Brown is very "keen" about baseball. As a kid, it was his ambition to be a ball player—and he's one of the few who has realized his ambition. For—and not many fans knew this—before entering films, Joe was in professional baseball.

He played with the St. Paul club, and later, he went to the big league, and spent about seven months with Babe Ruth and his little playmates, the New York Yankees.

He spent much of the time on the bench, but, nevertheless, he wore the Yankee uniform! If Joe E. ever leaves the screen, he says he will try his hardest to get back in the good old baseball game that he loves so well.

Dolores Del Rio would like to appear on the stage.

"I'd love to appear in fine, emotional dramas!"



DOLORES DEL RIO wants to play dramatic parts on the stage.

she exclaimed. "And I would like to play in stories concerning my native people, the Mexican race."

"It is my dearest wish to make fans realise their real beauty, their wonder, their greatness as a people."

"As I see it, the vast majority to-day, regard Mexicans as either a race of bandits or labourers, dirty, unkempt and uneducated. That is quite erroneous. Hence my big ambition to show to all, the best that's in my nation.

Douglas Fairbanks, senior, has always wished to be a famous golf and polo player. He'd like to retire and buy a big house in London. That would be the centre of all his activities.

Then he'd follow golf and polo all over Europe. During a part of each year he'd return to California and live at his ease, but a yacht would be an essential part of the outfit.

Doug insists that he hasn't a doubt that he could forget the picture business for ten or fifteen years and be perfectly happy just having a good time! "After that, why worry," he says.

Marian Marsh aims to be a writer. She recently confided to me that she is constantly "practising."

"I usually write a bit every day—little compositions, just as I used to do in school. I put them away and never show them to a soul, but I keep steadily at it because I want to get ready to do something good after I get through with pictures," she declared.

Edmund Lowe's first ambition was to be a lawyer—perhaps even a Superior Court judge. His father was a California legislator and Ed hoped to follow in his footsteps.

While studying at Santa Clara, however, he played in several amateur theatricals. They proved so fascinating that he forgot his legal ambition and turned to acting.

To-day Lowe has three desires. He wants to remain popular on the screen until he gets ready to retire. Then he wants to become a successful stage actor. And thirdly, he wants a son. Lilyan Tashman, his wife, recently admitted that she too, had the same ambition. She also cherishes another ambition—she wants someday to operate on a large scale a world-famous modiste shop.

Gary Cooper's main yearning when a boy was to be a taxidermist. To-day, he's somewhat changed—he still wants to have animals, particularly horses, but he doesn't want to stuff them—except with hay and oats!

His ambition now is to have a big chain of paying "dude" ranches and look after them personally.

He already has his big 2,600 acre one up near Helena, Montana, and others will shortly be started according to his present plans.

Even young Robert Coogan has his pet ambition. At the moment he is interested in aeroplanes and wants to become a great flyer. He has, in fact, his own method all worked out, he told Norman McLeod, director of *The Miracle Man*, on the set at the Paramount Studios not long ago.

"I'm gonna shoot a lot of quails and get their feathers," said youthful Bob. "Then I'll make some tin wings with a lot of holes in them to make it light. Then I'll put those feathers all over this and over myself and take hold of these wings and run real fast and when I get to going fast enough, I'll just jump off the ground and flap the wings and don't you think I'll fly then?"

Well, they all seem to have them. Jack Oakie would like to be an actor's agent. Stuart Erwin has an ambition to become a saddle maker, because, he says, "there aren't many horses left." William Boyd would like to be a noted artist and Clive Brook and Regis Toomey aspire to directors' chairs. They'd all like to get away from what they're doing.

They "daydream" just like the rest of us. Yes, even to small Mitzi Green, who confesses to a burning ambition to wear black satin dresses and have her hair plastered back o' her ears when she grows up.

The Life of a Studio LOCATION MANAGER

by DUNHAM THORPE

WHO would not like the job of the location manager of a motion picture studio? He is the man whose task it is to discover and photograph beautiful scenery—the man who, as part of his work, must travel back and forth through the length and breadth of the beautiful country—through vast, desolate stretches and among the majestic peaks of the High Sierras of the Rocky Mountains.

Truly, it would almost seem that one would willingly pay for the privilege of such a task, rather than draw a generous salary for what can hardly at first glance, be anything but unalloyed pleasure.

Such is not the case, however, for the position is a most important one and cannot be regarded in the light of play. In fact, it is often work of the hardest type, calling for sleepless nights in the saddle, on trains and in motor cars.

For the search for new, striking and beautiful exterior scenes for the silver screen takes one into all sorts of out-of-the-way corners, where one must "rough it" if he is to find what he is seeking.

ONE cannot simply go in ordinary tourist fashion, staying at first-class resort hotels. The scenery at those places is well known—and while the kinema public remains loyal to its favoured stars, it insists upon new scenes upon the screen.

It is in answer to this need that the location department came into being.

The motion picture has now reached tremendous proportions and nothing can be left to chance. A director cannot, for instance, say to himself: "I want some mountain scenery in this picture. I guess I will take the company into the country, look around a bit, and see what I can find?"

He would probably spend a week looking around before he started the filming of a single scene. And for that week the salaries of the unit would mount up to staggering proportions.

FOR there would not only be the stars and other players to consider, in addition to the director himself, but such men as the expert cameraman, chief sound-man, their assistants and other technicians, draw salaries that are quite sizeable.

Therefore, it is much more efficient to have a special department which can send one man up alone to do the searching. Not only will there be just the one salary to pay, but, being a specialist in the field, the location man will stand a much better chance of finding just what is desired.

Taking numerous photographs on the spot, from all possible angles, he brings them back for the director's inspection, and the unit does not board the train until it is certain that exactly what is wanted will be found at a certain place. Arranging the train schedules, etc., the location



A picturesque spot discovered for the film "Tabu."



The Island of Tahiti was used for the filming of "White Shadows in the South Seas."

department of the studio is thus able to organise the unit in a manner that obviates all unnecessary delay.

Even the financial arrangements arranging for living quarters (the actual building of a camp when necessary), the securing of any special equipment desired, etc., are all handled by the location man in advance, so that when the company arrives, it can start work immediately.

In most cases, however, such elaborate preparations are not necessary. As the result of many years travelling and photographing, the location department, for example, of a firm like Metro-Goldwyn-Mayer is equipped with a most extensive file of photographs covering almost all available locations in the western portion of the United States. Thus, in all but exceptional cases, the manager is able to furnish the director with just the place he wants on five minutes' notice.

DUE also to his long experience, and the extremely wide circle of friends he has created through the years, he usually knows a man on the spot who is his friend, and who can handle all negotiations without it being necessary for a man from the studio to go. In this way, a great deal of time is saved, and in the studio, time is the most important of all elements.

The wide range covered by these men is illustrated by the fact that M-G-M. has in the past sent units to many lands.

Ramon Novarro, for instance, has been sent, at different times, to the South Seas, Cuba, The Bahama Islands and Mexico. For *The Trail of '98*, a company was sent to Alaska, and the *White Shadows in the South Seas* unit visited the island of Tahiti.

The most famous trip of all, however, was the 14,000 mile trek through Africa that was necessary for the filming of *Trader Horn*.

Strangely enough, it is not such long trips that give the location department the most trouble. The greatest difficulty is to find suitable sites close at hand. For, very often, just a short scene is desired—one that would not warrant the expense of a long location trip.

LET us say, a scene is needed of a man walking down a dusty road—just that, and nothing more—to choose an actual case which caused concern in the filming of a scene of *Sporting Blood*, M-G-M's drama of the turf.

Such a scene is obviously not important enough to send fifty people a hundred miles to get it. Yet it proved of the utmost difficulty to secure such a stretch of road near Hollywood. A newest of new cities, Hollywood's streets are all paved. There are, it is true, a few dirt roads in the hills behind the capital. But the scene calls for one without telegraph or telephone poles, and near Hollywood there are none.

However, the dusty road was found in time, and reasonably close at hand. This road, used during the summer months by Government agents patrolling the mountains in search of forest fires, has no houses or other habitations along its way, and so has no use whatever for telephone or telegraph poles.

Perhaps, the most difficult of ordinary calls to meet are for gently rolling pleasant meadow and woodland so commonplace in Europe. Created entirely on a much more rugged and vast scale, there is little of sweet gentleness in the California

countryside. What little there is, too, comes in very small patches that are all but lost in the surrounding, and overwhelming mountains and desert.

There is, for instance, but one single road in all the section within a radius of a hundred miles of Hollywood that is really convincingly like one in England, France or Germany.

However, it happens most fortunately, that this is very near the studios, in Pasadena, the outskirts of which adjoin those of Hollywood.

Even though the "shot" may be scanty, it is possible to duplicate almost any portion of the globe in Southern California. There is probably no other place in the world, of comparable size, that has such a vast and diverse range of scenery.

The task of supplying proper locations, especially near the studio, has become much more difficult since the advent of sound.

THE location manager estimates that it has cut the available number exactly in half.

Hollywood and nearby Los Angeles, are such large cities that it is almost impossible to get away from airports, established airways, trams, railways, heavy motor traffic, high-tension electric lines, and the like.

Many scenes that appeared to the silent camera as though they were the loneliest in the world

were, in actuality, secured in very busy corners. Sometimes this handicap can be overcome by working on Sundays, late at night or early in the morning; but usually even this does not help.

This difficulty becomes acute when scenes are attempted in the business district. Many scenarios call for these shots, although they are usually short. There may be need for a woman pausing to look in a shop window, for instance, or a man hailing a taxi as he steps from the doorway of a hotel. Everything is fine until dialogue has to be recorded. Then the heavy deafening noise of the traffic drowns completely the words that are necessary for the development of the story.

Sometimes, almost a whole day has been spent in recording a scene that will show on the screen for one minute. Sometimes, when lengthy important dialogues must be spoken in such a scene, it is found to be both cheaper and better to construct a replica of a business street within the studio grounds.

Such a thing was undreamed of in the old silent days.

One fact told the writer by the head of the department was a revelation to one accustomed to European conditions. This was the fact that M-G-M has very little difficulty obtaining



Over 14,000 miles were traversed through Africa when "Trader Horn" was filmed.



A bit of striking Californian scenery "doubles" for India in the film "Friends and Lovers."

permission to use private grounds and public parks, and usually gets the fullest co-operation from the owners and the municipal and government authorities.

The studio could, if it so desired, have half the fire apparatus in Hollywood and Los Angeles sent to the studio within an hour. This is done by paying for the services of the firemen, policemen, and other public servants off duty at the time.

Undoubtedly, the reason behind this situation is that the studio is always careful to see that its employees conduct themselves like gentlemen. If any technician should wantonly mutilate a tree or shrub on any location, he would be subject to immediate dismissal. Whenever changes, such as the digging of holes, are needed for a scene, the owner is always told in advance. However, the condition is rectified and the grounds returned to their normal state before the company leaves.

Also a company on location can almost get any crowd of people the scene requires, absolutely without payment. Due to the tremendous glamour surrounding the making of a motion picture, the average person feels thrilled

and honoured to be connected with it in even the humblest of capacities.

The personnel of the location department of M-G-M consists of just two people, Louis and Walter Strohm, who happen to be father and son.

They are peculiarly well fitted for their posts. For the father has travelled in every corner of North America, and the son has travelled widely and thoroughly in Europe. During his last trip, to illustrate the conscientious manner in which the latter executes his work, he took over one thousand different photographs in England, France, Germany, Italy, Switzerland, Holland and Belgium.

He also secured a position in Europe and worked for a time, to obtain a better understanding of the people and the customs.

It follows, as a natural course, that when he is called to duplicate a certain portion of Europe, he knows what to look for and will not authorise any scene that is not exact and perfect.

So, you see that the life of a location manager at a major Hollywood studio is not as lazy and idyllic an existence as it first appeared.



IRENE DUNNE

Sophistication and romance are seen in this lovely study of Irene Dunne, charming Radio Pictures' star, whose latest film is "Melody of Life."



DOUGLAS FAIRBANKS, JUNR.

The famous son of a famous father, the younger Doug. is striding fast to major stardom. You will see him soon in "It's Tough to be Famous."

Thirteen Girls

RACING for STARDOM

by M. D. PHILLIPS

MEET Father Filmland's thirteen lucky "babies."

Every year the Western Associated Motion Picture Advertisers — a group of America's leading screen publicity men, better known as the Wampas — selects a "baker's dozen" of promising young players who they believe are destined to become famous film stars.

The Wampas "nursery" has produced some of the greatest names on the screen and to be chosen as a "Wampas Baby Star" has come to be one of the most coveted honours that can be bestowed on an "up and coming" actress.

Clara Bow, Janet Gaynor, Joan Crawford, Helen Twelvetrees and Lupe Velez are all among the ex-members of the "lucky thirteen" who have climbed to Hollywood's greatest heights.

Usually some of them fall by the wayside after the first burst of limelight, but this year the Wampas seem to have chosen wisely and well.

In at least three cases their prophecies of sensational stardom have already come true, several of their other "form selections" have definitely arrived in the headlines and all thirteen are still in the race for bigger and better screen honours. That is a Hollywood record.

HERE they are, then, the Wampas Babies of 1931:—

The Wampas selection committee probably never did a better job of work than when it chose little Sidney Fox for its 1931 team. Less than six months later she sky-rocketted from the minor "baby" constellation to real, 100 per cent., million-candle-power stardom.

I suppose it was inevitable.

In that five feet of Fox, Sidney packs beauty, charm, talent and an insatiable ambition. Even Hollywood cannot beat a combination like that.

When screen-struck girls who are lured by the "easy money" illusion of film work write to ask me about going on the movies I tell them what Mr. Punch advised those about to be married and the latest statistics on the glutted state of the "extra" market.

I might tell them that film fame is usually the reward only of hard work and hardship, sacrifice and struggle. I might tell them that it demands character and an amount of grit found in about one in a thousand.

I might tell them about Sidney Fox.



Barbara Weeks

Sidney started life with a serious handicap. Her parents were wealthy society people and she was brought up to be a wealthy society person.

BUT in America wealthy society people do not always stay wealthy society people. When Sidney was thirteen her family lost all its money and the little girl who had been sheltered and pampered all her life had to go out and get herself a job. She did—at a dressmakers, which, as everybody knows, is the most unromantic sort of job you can get.

Sidney, however, was ambitious, and she spent her spare time studying law.

At fifteen she had graduated from the grind of the sewing machine to a desk in a law office.

And she was still ambitious, so she spent her



ANITA LOUISE in a scene from "Heaven on Earth."

spare time writing "fashion" articles for a newspaper.

That lead to a job as a mannequin in a Fifth Avenue shop. And because she was still ambitious she spent her spare time studying to be an actress and pestering the movie kings for a job on the films.

Probably in order to get rid of her, they told her she was too young, and suggested that she should get some training in "stock" and then come back.

Soon after Sidney was playing in a touring theatrical company. She "made" Broadway within a year—no mean achievement. Then she got the lead in *Lost Sheep*, and at the age of eighteen became the "sensation" of that theatre season.

The film producers did not wait for her to come back to them. Mr. Carl Laemmle Junior, the Crown Prince of Universal, went to see *Lost Sheep* one night and got Sidney's signature to a movie contract before he went home.

SHE scored an immediate success in *Bad Sister* and followed it up with a charming portrayal in *Strictly Dishonourable*. Before her latest film, *The Mouthpiece*, was completed they promoted her to full-fledged stardom.

Before long you will be seeing her name in a lot of expensive illumination above the title of that picture.

But Sidney is still ambitious. Now she spends her spare time studying and preparing herself for bigger and better rôles.

And if you happen to be in Hollywood and see a group of gentlemen patting themselves on the back they will probably be Wampas "star-finders" congratulating themselves on the discovery of Joan Blondell, who has already scaled the heights from the Wampas "cradle" to the starry heavens.

VERY soon after her selection as a 1931 "movie baby" brought her into the limelight, the fans were clamouring for bigger doses of Blondell, and now she is to be the official star of her latest picture *Miss Pinkerton*.

That quaint surname has nothing to do with Joan's prettily unruly golden locks, though it might have quite a lot to do with her meteoric movie success.

It is her own, and she is proud of it because she claims to be a descendant of the famous minstrel Blondell, who followed Richard of the Lion Heart to the Holy Land, according to the best history books.

There have been Blondells on the stage for centuries. Joan's mother and father were vaudeville artists and Joan was brought up in the atmosphere of the theatre.

Dressing rooms in variety houses in the four corners of the world were her childhood playgrounds.

Joan herself was appearing before the public at the age of four and she has been performing ever since.

When she grew up she joined the family "act." Then, stranded in a small town in Texas, she

entered a beauty competition and saved the family fortunes by coming home with the title of "Miss Texas" and the £500 cash prize.

She is, incidentally, one of the few beauty contest winners who have ever done any good on the films.

After her Texas triumph Joan went to work as a shop assistant but, with the Blondell tradition behind her, it was inevitable that soon after she drifted back to the stage. After touring "the sticks," as they call the country towns in the American show world, Joan landed on Broadway with both feet and made a sensational hit in a play called *Etta*.

IT was while she was playing with James Cagney, who has "teamed" with her in so many subsequent screen successes, that the film "scouts" discovered her.

Al ("Mammy") Jolson brought the talkie rights of the play and sold them to his employers, Warner Brothers. That firm took over Joan and Jimmy as well and transported them to Hollywood.

The blonde newcomer attracted attention almost immediately, and after *The Office Wife*, *Other Men's Women*, *Illicit* and *My Past*, the critics sat up and took notice and began to compare her with Mabel Normand and Clara Bow.

Now she is right at the top.

Marian Marsh, who is only eighteen, is the third of the "babies" to make good. She was officially raised to stardom for *Under Eighteen*, her latest release, and was one of the youngest players ever to be made a star.

Under Eighteen, unfortunately, was not quite strong enough as a picture to carry it off and Marian has gone back to the featured player ranks until the public itself bestows full stellar honours upon her.

It took a lot of courage to do that.

MARIAN'S successful screen career started one day not long ago when John Barrymore, lying on his back in a sick room, was trying to decide on a leading lady for *Svengali*.

He had interviewed scores of girls and seen hundreds of tests, when somebody showed him one of Marian Marsh, and he was immediately struck by her resemblance to Dolores Costello, his beautiful wife.

So Marian came, was seen, and conquered, not only Barrymore, but the whole film world when her *Trilby* was seen on the screen.

Marian was born in Trinidad, and was educated in a convent in Massachusetts when her parents went to America. She graduated to stardom from the Pathé junior stock company. You will see her next with Richard Barthelmess in *Alias the Doctor*.

Next on my list of 1931 Wampas babies who have made the grade comes Frances Dee, who is probably the world's luckiest girl.



KAREN MORLEY who is making rapid strides to stardom.

Two years ago as a student of the University of Chicago (where the best gangsters come from) she paid a holiday visit to an aunt who lives in Hollywood.

One day she read in her morning paper that the Fox Company was making a college film.

Thinking that it would give her an opportunity to see the inside of a studio, Frances dressed in her best collegiate style and took her luck along to the Fox lot.

BY some miracle, the casting director happened to be on hand when she arrived and before he had time to have her thrown out she had persuaded him that a college picture without a real college girl in the cast would be like *Hamlet* without the Prince.

So Frances said goodbye to her college career and embarked on a new one as an "extra."

Then one day she was sitting having a humble lunch in the studio restaurant when Maurice Chevalier came in, saw her, walked over to her table and without further ado offered her the feminine lead in *Playboy of Paris*.

That sort of thing does happen to Hollywood "extras," but they invariably find at the end of it that the alarm clock is ringing and it is time



Joan Blondell

to get up and make the weary, dreary round of the film casting offices for work. It is the sort of thing that "crowd work" girls dream about.

From that dramatic moment at the luncheon table Frances was made.

Playboy of Paris was not one of Chevalier's best pictures and his leading lady's work was amateurish, but promising.

SINCE then she has steadily improved. I liked her immensely in a "modern daughter" part in *This Reckless Age*, but her best work so far is in her latest release, *Rich Man's Folly*, in which she stands up well against one of the most forceful dramatic personalities on the screen, George Bancroft, and reveals something of the wistful charm of Janet Gaynor.

If the uncanny luck of Frances Dee might bring joy to the hearts of the members of the Thirteen Club, the superstitious can still nod grimly over the sad case of Judith Wood, who comes from the same film "stable."

Judith set out to be an artist and even went to Paris to study. When she returned to New York she plunged into commercial art.

But her blonde beauty was too striking to be wasted in the desert air of advertisement offices

and before long she was working on the stage.

Like many other stage actresses at that time, she took a screen test, and, unlike many others, got a contract as a result.

The distinction with which she played featured rôles in films like *Women Love Once*, *The Vice Squad*, *Girls About Town*, *The Road to Reno* and *Working Girls*, caught the eye of the Wampas and it looked as if Judith was headed fast for film fame.

Then came tragedy.

TWO motor-cars skidded on a rainy night and Judith woke up in hospital with her beautiful features scarred and her nose broken.

For weeks she wore hideous bandages. There were stories that her beauty had been ruined for ever and that her screen career was over.

That was a terrible setback for a girl climbing the slippery slopes to stardom. The injured nose was reset, I believe, without leaving a blemish.

The other day the Paramount people sent me a photograph depicting the Wood nasal organ through a magnifying glass to demonstrate that it has healed perfectly.

So, perhaps, we shall soon be seeing Judith on her way to the heights again.

There is another girl to whom the number thirteen has been unlucky.

A few months ago Barbara Weeks was badly mauled by a leopard while working in the jungle thriller *Ivory*. Jack Mulhall, who was in the cast, staged a real-life hero act and rescued her from the fiercely slashing claws, but not before they had inflicted *thirteen* ugly wounds on Barbara's beautiful "Follies" legs.

She was rushed to the hospital, but insisted on returning to the studio three days later to complete final scenes for the picture, in which she had to work with the same leopard.

A poisonous infection set in and her career has been delayed by long weary weeks in a hospital bed.

Not long ago Barbara, who is a beautiful brunette, was kicking those legs in the back row of the chorus of Broadway shows. That was before she became a "Sam Goldwyn discovery."

She had left her home in Boston to go to New York to learn dancing and she was working in the chorus when Eddie Cantor produced the stage version of *Whoopee*.

MISS WEEKS found her old job in the back row waiting for her when she migrated to Hollywood at the time when Cantor decided to make his musical comedy into a film.

Sam Goldwyn's English is not quoted in the grammar text books, but he has got an eagle eye for likely film talent and when he saw Barbara he did not lose any time in signing her up for a film career.

The eighteen-year-old Broadway beauty

blossomed forth into a leading lady by the time Cantor's next all-singing, all-dancing, all-laughing screen epic, *Palmy Days*, was cast.

Then there is the other Miss Marsh, Joan—no relation by the way.

Joan Marsh was a movie actress before she could walk or talk; she played her first screen rôle at the age of nine months in one of the famous pictures of the time, *Hearts Aflame*.

Later she played child parts in some of Mary Pickford's greatest successes, including the original silent *Daddy Long Legs*.

Joan is one of the few natives of Hollywood who have succeeded on the screen. She is the daughter of Charles Rosser, who, if your fan rating is round the 100 per cent. mark, you will recall as a famous cameraman.

Joan was brought up and educated in the screen city and returned to the studios as soon as she graduated from school.

Her first "grown-up" rôle was in that spectacular talkie *The King of Jazz*, and she has supported her claim to inclusion among the Wampas "babies" by her work in *All Quiet*, *The Little Accident*, and *The Eyes of the World*. Then we saw her in *Inspiration*, *Dance Fools*, *Politics* and a *Tailor-made Man*.

ROCHELLE HUDSON is sweet seventeen, comes from Will Rogers' home town in Oklahoma and still goes to school.

She was made a "baby" star after only two pictures, *Laugh and Get Rich* and *Top of the Bill*. Since then she has appeared in *Are These our Children?* which has not yet been seen over here owing to censor trouble, and *Girl Crazy*, which should be at your kinema soon.

A little over a year ago Rochelle persuaded her mother to give her a trip to Hollywood. A girl with those powers of persuasion was bound to get on and it was not long before she persuaded someone at the Fox Studio to give her a screen test.

The result of that test persuaded the chiefs of Radio Pictures to give her a screen contract, and two pictures persuaded the Wampas that their list would be hopelessly inadequate without the name Rochelle Hudson.

Rochelle, who is one of filmland's prettiest girls, still lives with her mother, but in spite of the by now well-known powers, cannot persuade her to relax the home by-laws regarding those Hollywood parties. Mrs. Hudson's set of rules demands that though Rochelle may be a big star in the studio, she must be home by midnight.

AMOTOR accident nearly ruined the screen career of another "baby" star Frances Dade. Frances, a beautiful blonde, made her debut as an actress at the age of sixteen in a touring company playing *Gentlemen Prefer Blondes*.

Howard Hughes, the millionaire producer, who can make stars in a night, happened to look in

at the show when it came to Los Angeles and promptly engaged Miss Dade for a part in *Cradle Snatchers*, which was then going into production.

FRANCES went home dreaming of a sensational screen career. It was the chance of a lifetime.

But while on her way to the studio she was injured in a car smash and when she was discharged from the hospital many weeks later the picture had been completed.

Frances is made of stern stuff. She swallowed her disappointment and took the next train for New York and got a job as leading ingenue in a stock company.

She had forgotten about the films, but the films had not forgotten her. One day in 1930, while spending a holiday in New York, she received a summons to make a test for Ronald Colman's new picture *Raffles*. She got the job and a nice little contract.

After *Raffles* we saw her in *Dracula*, *Mother's Millions*, and her latest release, *Seed*.

Frances is five feet five inches tall, has dark blue eyes and light blonde naturally wavy hair.



MARIAN MARSH as she appeared in "Under Eighteen."



Joan Marsh

When the players were being chosen for *Inspiration* a striking young blonde who had been hanging round the studio looking for work was given the job of representing Greta Garbo in the film tests of the candidates for the leading male rôle.

They said their "lines" to her and, in order to assist, she played the part of the glamorous Greta.

HER name was Karen Morley, and she did it so well that Clarence Brown, the director, put her into the picture, and thus discovered one of the most promising of the 1931 crop of "babies."

Karen is being mentioned now as "the American Garbo." The varied nature of her rôles since that lucky morning when she first "doubled" for the queen of the screen have revealed her as a talented actress.

In *Arsene Lupin* you will see her as a poised woman of the world and she is equally convincing as a cheap gangster's "moll" in *Scarface*, one of the "plum" rôles of the year.

Hollywood claims Karen as its own. She was brought up in the movie city, educated at the Hollywood High School, and she spent most of

her spare time learning the dramatic art with local companies of amateurs. Later she became a featured artist in the Pasadena Community Players.

Harold Lloyd, after searching for months and nearly contracting eye strain from seeing screen tests, gave the Wampas another congratulatory pat on the back by selecting Constance Cummings as his leading lady for his new film *Movie Crazy*.

And to play opposite Lloyd means more than just another rôle and regular pay days, because it is a matter of Hollywood history that nearly all Lloyd's leading ladies have subsequently done well in pictures.

YET not long ago Constance very nearly packed her bags and turned her shapely back on the screen city for ever. She came to Hollywood with the great trek from Broadway in the earlier days of talkies as a successful musical comedy actress.

Somehow or other her first pictures did not "click." She was discouraged, disillusioned and downhearted. She lost confidence in herself and it looked as if she was going to join the great army



Frances Dade



ROCHELLE HUDSON the "baby" star who will be remembered for her fine performance in "Girl Crazy."

of beautiful girls who have tried to beat the Hollywood game and lost.

Nearly every successful screen aspirant has at least one slice of luck. In the case of Constance it came along in the person of Harry Cohn, of Columbia.

Cohn felt that she had the talent and was wise enough to see that the first thing to do was to restore her confidence in herself.

He went about it by signing the apparent "flop" to a long-term contract and showed her that he, at least, believed in her by giving her an important rôle opposite Phillips Holmes in *The Criminal Code*.

AFTER that Constance said good-bye to her inferiority complex politely but firmly and set about winning film fame.

Look out for her in *Movie Crazy*.

Then we come to the "baby" of the "babies," Anita Louise who, incidentally, is my own private nomination for the title of the prettiest girl on the screen.

Anita has just turned sixteen and is the first player to graduate from the ranks of "Our Gang" to more or less "grown-up" rôles on the screen.

SHE was born in New York and her early theatrical training was obtained in the famous Professional Children's School in the American capital. Later she studied in Berlin, Vienna and Paris.

A few years ago Anita was voted America's most beautiful child by the National Photographers' Association. At the age of fifteen she had appeared in eight stage plays and nineteen films.

She has her first adult rôle opposite Lew Ayres in *Heaven on Earth*.

Last, but by no means least, there is Marion Shilling, another pretty girl who is living up to her "baby" stardom.

Marion's greatest successes were in *Beyond Victory*, and with Richard Dix in *Donovan's Kid*. You will see her soon in *The Country Fair*.



FRANCES DEE

Spring!—Peach blossoms, a big straw hat and a beautiful girl, Frances Dee, "Wampas Baby" star and Paramount featured screen player.



JUDITH WOOD

One of the "Wampas" Babies of 1931, she has been missing—and missed—from the screens recently owing to injuries received in a car smash.



GEORGE ARLISS

The "First Gentleman of the Screen" caught in a characteristic pose. His latest film is "The Silent Voice."



MIRIAM HOPKINS

Paramount's dynamic dramatic blonde, in the yard of her new Santa Monica home, which yard looks like a city park.



WILLIAM POWELL

One of the screen's most sinister villains likes to spend his evenings at home with a book and a pipe.

The L.S.D. of the TALKIES

Do you know what it costs to make a film?

by JOHN KENRICK

NEARLY twenty-nine million pounds are invested in Hollywood motion picture companies.

This is a fantastically large amount, yet it only represents the major producing concerns. Independent producers probably account for two or three millions more.

Film production is America's fourth largest industry.

In actual American film interests, including theatres and renting organisations, the sum of five hundred million pounds is invested. It is difficult to conceive how much is invested in films all over the world.

But, while we are talking in nice large sums like this, let us go into this question of Hollywood finance. Supposing you wanted to be a film magnate, how much capital would you need?

Well, I am afraid that, even if you won a first prize in the Irish Sweepstake, you would still be unable to set up as a film producer on a big scale without asking someone else to subscribe towards the company. Your £30,000 would not go very far!

Howard Hughes, for example, has two or three million pounds in movies. Hollywood has a stock joke concerning him.

Hughes was talking to a friend.

"You know," said the friend, "there must be an overwhelming amount of money tied-up in films which have not yet brought in a penny."

"I know," said Hughes, gloomily. "It's nearly all mine, too!"

AND it is a fact that, at one period, he had no less than £750,000 locked up in three pictures which had yet to show a penny profit for the simple reason that none of them had been released. The films in question were: *Scarface*, *Sky Devils*, and *Cock o' the Air*.

But, leaving Howard Hughes for a few moments, think in more ordinary terms of movie money. How much does it cost to film an average production, the kind of picture which is shown nine weeks out of ten at your local kinema?

The amount, of course, varies to a certain extent. There are no hard and fast rules regarding

the exact expenditure. Most films you see cost something between £40,000 and £60,000.

It is only rarely that one can make a good film for less, though with a simple story, a not-too-highly-paid cast, and an efficient director, it is possible to produce a polished picture for £30,000—the whole of your Irish Sweep money at one blow!

"Westerns" and "quickies," however, naturally work out at less than this. These are shot quickly, with cheap casts, and mostly out-of-doors. Studio overhead costs are light, for space is rented only according to the exact length of time required, and only the simplest of sets are used.

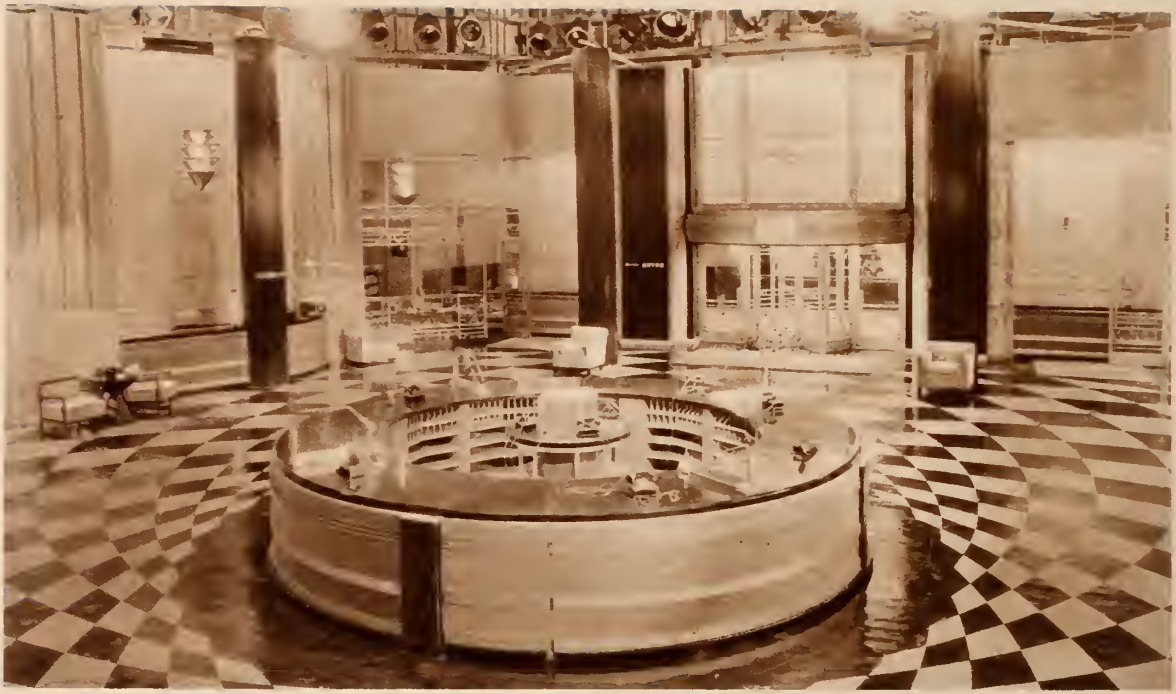
BUT even films of this description generally cost something like £20,000!

The stars themselves do not always realise how much a picture really costs to make. Ann Harding wanted to buy *Prestige*—lock, stock and barrel!

This was on the suggestion of a Hollywood paper which, on reviewing the picture, commented that it would save Ann's *own* prestige if she



RICHARD DIX and IRENE DUNNE in "*Cimarron*."



The costly lobby setting used in the picturization of "Grand Hotel."

purchased the negative so that the film could never be released.

Ann had seen the film. And she thought the idea a sensible one.

So, the story goes, she went along to the producers.

And went away again.

They wanted 500,000 dollars for it—about £100,000, according to the rate of exchange at that time!

Where does the money go?

The answer is easy. In fact, once you begin to look into this question of production costs, you marvel at the manner in which the studios keep their expenses down.

And you can easily believe the fact that Gloria Swanson lost a million dollars on the *Queen Kelly* film which Erich von Stroheim started to direct. The picture was never shown, and not a penny of that tremendous cost was ever recovered.

Going into this matter of expenses, you have got to include studio overhead costs, payment for stories, stars' and directors' salaries, technicians' and small-part players' wages, the building of sets and lighting, travelling expenses, story rights, and several other things, all in addition to the comparatively negligible cost of the actual film on which the picture is photographed.

THE average "major" studio costs an enormous amount to run. Though, of course, the expense varies according to the films in production, it is estimated that the average weekly overhead of each of the big studios is more than £50,000.

This sum covers everything except the actual shooting of each individual picture.

It includes wages paid to all of those who, in the words of the California State Industrial Commission, "do not act, sing or dance, or otherwise perform."

The Commission has laid down that they shall not be paid less than £8 a week.

THIS hidden army of studio workers averages 146 for each film. An enthusiastic Radio Pictures man once counted them, and itemized them. Here is his complete list:—

- 20 men in the timber mills roughing out the settings.
- 20 carpenters to set up the backgrounds.
- 6 painters to decorate them.
- 20 members of the art department who do interior decorating, furnishing and all architectural work.
- 1 art director supervising settings, furnishings and costumes.
- 20 seamstresses to make costumes.
- 8 electricians handling lights on sets.
- 1 author.
- 1 dialogue writer.
- 2 make-up men.
- 6 labourers for moving lights, etc.
- 3 sound men (the "mixer," the "mike" man, and the recordist).
- 1 director.
- 3 assistant directors.
- 1 casting director.
- 2 script girls.

And this list applies only to an average production.

So you can see that, even during the days when a film may be held up, the production is still

costing a tremendous amount of money. The cash really begins to go, however, on the more visible details.

Here, to take a recent British film, *Two White Arms*, are a few of the expenses:

Adolphe Menjou: £1,350 per week.

Claude Allister: £270 per week.

Cameraman: £125 per week.

Director (Fred Niblo): £2,000 for the whole picture.

And the film took several weeks to make.

You might wonder at the cameraman's handsome salary. Is he really worth all this? Hollywood has proved that he is, and the cameraman has risen to be one of the most important men in the studio. If he works overtime, he receives the minimum sum of £10 10s. an hour.

As an indication of where the money also goes, consider one or two concrete examples of really costly films, those which are regarded as "super productions." First of all, take *Cimarron*, which is admittedly one of the most expensive talkies to date, though not a recent one.

This cost £450,000 to produce.

THAT, as you can discover if you are as brilliantly good at arithmetic as I am, works out at almost ten times the cost of an average picture.

And, delving still further into the statistical record of this talkie, you can discover that about £3,500 per minute flashed across the screens while it was being shown.

When the Radio executives sat down to plan

this picture, they spent over £200,000 on paper before a single shot was filmed.

By this, of course, I don't mean that they bought £200,000 worth of paper, and proceeded to use up the amount purchased with this handy little sum.

THE money went in the direction of ordering 3,500 horses and mules, 1,000 vehicles, and paying for the adaption of the book and for sending research parties into the interior of Oklahoma, the locale of the story, to collect old photos and other material.

It also covered the heavy costs of testing numerous players for the parts, an item which ran into over £60 per head.

Then, once the film was under way, the expenses doubled themselves. One scene alone cost £2,000. This was the night street scene in Orage.

400,000 kilowatts of electricity flooded an area 900 feet long and 200 feet wide. 106 large sun "arcs" and 342 assorted incandescent lamps were set up. There were 176 electricians. And there were 9 gas generating plants in addition to a 33,000-volt line to supply the electricity.

The film-makers considered themselves lucky when they found the bill was only £2,000.

In the same film, about 42,000 extras appeared, and as you have to pay these players about 30s. a day, you can see how much went in this direction.

Let us revert to Howard Hughes. He was said



£10,000 was spent on this gambling scene in "The Rich are Always with Us"



ANN HARDING, the star of "Prestige."

to have spent almost a million pounds on *Hell's Angels*. This was far more than he originally intended. It was to have been an ordinary feature production, with only a few aeroplanes. It expanded gradually.

Then came talkies, and a lot of the silent film was scrapped. The film was remade with sound and dialogue!

SEVERAL hundred thousand dollars went on aeroplanes and stunt artistes alone. It was a great film for the stunt men who risk their lives for scenes of this description.

Odd expenses of this kind are, in fact, mainly responsible for the heavy costs of a picture. For a recent Ruth Chatterton talkie, *The Rich Are Always With Us*, a large gambling scene was required.

The gambling apparatus—kept, of course, for

use in future operations—cost forty thousand dollars; roughly, at that time, £10,000.

Carl Laemmle will tell you that the three most costly houses in his experience were those built for *Uncle Tom's Cabin*. They were built of solid timber, and a hundred tons of plaster covered the walls. They cost respectively £17,500, £15,500 and £10,000. Yet they were used only for this one picture.

Charlie Chaplin's films are among the most expensive ever produced. He is so leisurely, and a lot of the expense goes in overhead costs. He spent exactly thirty months on *City Lights*. The total expenditure was approximately £300,000.

A CONSIDERABLE percentage of this money went in the building of sets. Every scene, with two exceptions, was shot within the studio, and streets and buildings had to be constructed at a cost of about a hundred thousand pounds.

Several thousand extras were used in one way and another.

And, before the film was finished, 800,000 feet of negative had been exposed.

The most costly production of 1932 was undoubtedly *Grand Hotel*, a quarter-of-a-million pounds show.

In this case, the chief expense was the salary list; the most costly of the settings was the vast reception hall, which ran into several thousand pounds.

The weekly salaries, however, approximated £6,000, and this covered the major stars alone. The film took about a couple of months to make; though, of course, not all of the stars were actively engaged the whole of the time.

Almost £40,000 had been paid out in salaries by the end of the picture.

NOBODY could grumble at this value for money. What theatre could possibly put on such a lavish show?

As is fairly well-known, Harold Lloyd keeps his studio staff on all the time he is on holiday. The costs are heavy, but this famous comedian apparently has a contemptuous disregard for money.

He spent £200,000 on the first two reels of *Feet First*.

It was a big gamble. These first two reels entailed a voyage to Honolulu, for which the *Malola*, a trans-Pacific liner, was chartered as a floating studio.

Not a foot of the thousands of feet shot on that trip was seen until the company returned to Hollywood, for no projection room was available. Had the sound apparatus gone wrong, or had the film been injured in any way, the financial loss would have been staggering. Luckily, however, the film was all right.

Yes, an amazing amount of money is spent in filmland every week.

But it pays. You and I see to that!

SECRETS of the MAKE-UP MAN

by JACK COOPER

IT'S a tough job to grow old in the movies. Ever since cameras began grinding, make-up men have experimented and worked hard to make young, beautiful women turn into old hags until they themselves have turned grey-headed overnight—which didn't help matters at all.

The old methods used on the stage were useless here. The illusion created by distance in stage productions allowed the use of crude, hurried make-up which answered the purpose satisfactorily. But with movie close-ups it was a different matter altogether.

Every pore, every wrinkle and every grey hair had to look real on close inspection. And the exact age and condition of the character had to be indicated in the make-up.

The latest experiment in this direction was successfully made by Percy Westmore, make-up artist for Warners Studios.

While preparations were made for the filming of Edna Ferber's novel, *So Big*, in which Barbara Stanwyck stars, Westmore was assigned the task of ageing Miss Stanwyck for the latter sequences of the picture.

To work with Barbara Stanwyck was nothing new to Percy Westmore. He had done it in *Illicit* and *Night Nurse*, but that was merely a case of adorning beauty which was already there. Tearing it down and adding years to it is equivalent to creating a character out of a pot of paint, literally and figuratively speaking.

WESTMORE considers the old methods of glues and skins applied to the face to produce wrinkles as not only harmful, but useless and obsolete.

"An actress need have no more make-up on her face than she applies under ordinary circumstances," Westmore explained. "Time is the only element which remains, as yet, unchanged. It is a hard, detailed job that naturally takes a lot of time, but no more than the old methods of glueing up the face and adding things which shouldn't be there.

"It is merely a matter of doing what any portrait painter would do; for, after all, the make-up artist is a portrait painter—and not a sculptor."

To conduct his experiments for Miss Stanwyck's make-up while the actress herself was engaged in the filming of another picture, Mae Madison, a beautiful young featured player, was found to have the type of face most like Barbara Stanwyck's . . . and she luckily had no qualms about old age.



MAE MADISON on whom some interesting make-up experiments were made.

Moreover, to make the transformation even more marvellous, it is interesting to know that Mae Madison is only nineteen years old. It was a matter of adding at least another forty years via make-up.

And here is how it was done :—

"Working on the principals of portrait painting," Westmore explained, "we must have a clean canvas to begin with. The face is thoroughly cleaned of all creams and cosmetics.

"Instead of putting on the regulation foundation, we use the first rule of painting: put the shadows in first."

Everything is done with brushes. There is no finger-smearing in broad planes. The make-up



BARBARA STANWYCK as she appears in the early shots of the film "So Big," and —



—as "an old woman" in the later sequences of the same film.

is used to mould the face into a veritable mask of age.

The jowls are produced by shadows which are later high-lighted. Working from the larger dark areas, the brush then delineates the wrinkles which naturally follow the contour of the face. There is nothing standardized about this make-up—the artist must imagine just how each particular face would sag and wrinkle in the course of many years and reproduce this effect naturally.

In the case of motion picture make-up there must be a slight over-emphasis. Otherwise much would be lost in photographing it.

As soon as the shadows are all laid in, the high-lighting follows. This is a task which requires a thorough knowledge of the anatomy of the face and neck.

THE forehead, in that part which leads down to the eyelid, comes in for particular attention. The eyebrow is shortened, and the high-light comes down to the eye, leaving that slightly bulgy effect characteristic of old age. The cheek bone is accentuated both by shadow underneath it and the almost vertical high-light on its other side, alongside the eye.

The upper lip is another important item for high-lighting, and the wrinkles are allowed to come down into the lip, giving a cracked effect. The lips themselves are entirely free of lip-rouge.

As with the face, the neck is equally important. Besides the horizontal wrinkles, the muscles and sinews are high-lighted after the hollows have received their shading.

The greying of the hair away from the temples and forehead is an art that has long been satisfactorily employed.

FOR the purpose of contrast, Percy Westmore made up only one-half of Mae Madison's face, leaving the other half for the make-up which Mae ordinarily uses.

"It is all a matter of 'moulding,'" Westmore said. "By allowing the brush to follow the muscles and bones and allowing for their natural deterioration, an unforced semblance of age can be simulated which far surpasses the more artificial means used in the past."

When the entire job is finished, the high-lights are powdered with a light powder and the shadows come in for a darker shade. It is almost as ticklish a job as the actual brushwork itself, and is made necessary to obviate glare from the greasepaint while the actress is under the lights.

This isn't the sort of make-up that would interest women in the ordinary walks of life; it is obvious that they would shun it.

"There is another side to it, of course," said Westmore. "We can make an old woman look young through the intelligent use of make-up."

But that's another story.

STARS That Are Shining BRIGHTLY

in the Film Firmament



ROBERT MONTGOMERY

In 1929 Montgomery's fan mail was nil—in 1930 he was getting about 1,500 per week.

A fair indication of the success of this adventurous young man who was a mechanic, a deck hand in an oil tanker, and in a stock company before he got a real chance on either stage or screen.

It was when he was appearing in *Possession* on the New York stage that he was given a chance to appear with Vilma Banky in *So this is Heaven*.

He turned down the contract because he did not feel he would do so well in silent pictures. With the talkies came his phenomenal rise to success.

First in *So this is College* and then in *Their Own Desire*, *The Big House*, *The Divorcee*, *War Nurse*, *Inspiration*, *The Easiest Way*, *Free and Easy*, *Love in the Rough*, *Our Blushing Brides* and *Shipmates*—his first starring rôle.

His recent films are *Private Lives*, *Lovers Courageous* and *Letty Lynton*.

Montgomery was born in Beacon, New York, on May 12, 1904. He is six feet tall, with brown hair and blue eyes.

He was educated in New York and travelled all over the continent until the death of his father when he was sixteen—and then he found he was left penniless.

He is a prominent member of Hollywood's younger set, headed by Joan Crawford and Douglas Fairbanks Jr., and is a good amateur aviator. Married to Elizabeth Allan, the American film star.

LILLIAN HARVEY

Probably Lillian has worked in more countries than any other film star. Most of her life has been spent in Germany where her parents were when the war broke out and she supplemented the family fortunes by learning ballet dancing.

She owes her introduction to the screen to Richard Eichberg who saw her portrait when she was dancing in Frankfurt and since then the German people have taken her to their heart and made her their most popular comedy star.

She has played in Austria, Hungary, all parts of Germany, France, Switzerland, Holland and England. Recently she secured a contract in Hollywood. Well, after having seen *Congress Dances*, you will agree she deserves it.

She has played in one tragedy *The Loves of Helle von Gilso*. It is probably her first and last appearance in that department of drama.

The picture that made her known first in this country was *Crazy Mazie*. Others we have seen over here are *The Love Waltz*, *The Temporary Widow*, *Her Highness Commands*, *The Road to Paradise*.

She was born in London on January 19th, 1907, is dark, vivacious and, of course, can dance with the best of them.



Lillian Harvey



FREDERIC MARCH

A good imitator—that was Frederic March's cue for achieving screen fame. For it was his burlesque of John Barrymore in the play *The Royal Family of Broadway* which secured him a camera test.

His first talkie hit was as a good-looking young professor in *The Wild Party*.

He has played since opposite Ann Harding in *Paris Bound* and Colleen Moore in *Footlights and Fools*. Recent appearances have been in *The Marriage Playground*, *Sarah and Son*, *Manslaughter*, *Honour among Lovers* and *Frankenstein*.

March is an intellectual type of hero, a lover who wins applause by his restraint. He and his wife, Florence Eldridge, his one-time leading lady, are members of Hollywood's "dignified" set. Frederic is five feet eleven and has brown hair and eyes. He is 28.



Edna May Oliver

EDNA MAY OLIVER

Neither youth nor beauty are claimed by this brilliant actress as the reason why she is now a challenge to the position held by Marie Dressler. Her best friends will say it is sheer acting merit that has won her the position she now holds.

Remember her in *Cimarron*? Trace her screen career through *Laugh and Get Rich*, *Top of the Bill*, *Just Like Heaven*, *Forbidden Adventure* and *Ladies of the Jury*, and you can understand why her name is one of the biggest in the roll of stars of 1932.

She always had a passion for acting which found outlet in her home where she staged her own shows.

Her mother persuaded her to sing in the local church choir. This was in Boston and her original intention was to become an operatic singer.

She made her name, however, on Broadway when she appeared in *The Master* with Arnold Daly and it was only after a series of successful stage shows culminating with *The Show Boat*, in which she played for three years, that she appeared on the screen in *Saturday Night Kid*, followed by the Wheeler and Woolsey picture *Half Shot at Sunrise*.



JEAN HARLOW

Meet the Platinum blonde. It must have been worth slogging for three years as an extra, not only to make a sensational hit as the star in *Hell's Angels*, but actually to found a new type of beauty.

Jean Harlow's hair, naturally fair almost to whiteness, is not the only reason for her success though. At twenty-two she has had experience enough, granted talent, to make her an emotional actress.

She was only sixteen when she left school to make a brief, unsuccessful marriage. During that period she took up film work, though not seriously.

When she was offered a five years' contract, her grandfather threatened to disinherit her if she accepted. Then came divorce and the rich debutante of Chicago society faced life for the first time.

She went back to the screen and played a small part with Clara Bow in *A Saturday Night Kid*. Her success in *Hell's Angels* was followed up by *The Secret Six*, *The Public Enemy*, *Goldie* and *The Iron Man*.

Her latest are *The Platinum Blonde*, *Beast of the City* and *Red-Headed Woman*.

SARI MARITZA

Her real name is Patricia Nathan and she is probably Europe's most travelled film star. She was born in China nineteen years ago, toured the world when she was twelve, was schooled in England, Switzerland, Germany and Austria, and, after a period in Hollywood settled down in Vienna to go on the screen.

Sinclair Hill, the English director, "discovered" her and put her in *Greek Street*, but it was not until she met Charlie Chaplin that she really got a firm footing on the ladder of fame.

Though there is no romance attached to their friendship Sari says she owes a great deal to Charlie in getting her name on the front page.

She went to Germany and appeared in *Monte Carlo Madness* in which she shows she is the stuff stars are made of.

Other English pictures she has made are *Two Way Street* and more recently *The Water Gipsies*.

America has claimed her now and without doubt she is going to be one of the screen's bets of the year.

Diving and ice skating are her diversions and she speaks English, German, French and Chinese.



GENEVIEVE TOBIN

A New Yorker, born of non-professional parents and graduated from the New York stage, Genevieve Tobin is another actress whom the talkies have discovered.

Her first featured role was for Universal in *A Lady Surrenders*, followed by *Blind Wives*, *Up for Murder* with Lew Ayres, *Seed*, *The Gay Diplomat* and *One Hour with You*.

Genevieve is some dresser. A finishing school in Paris gave her the taste for designing her own clothes.

For all that, she is a talented musician, plays the piano and harp and has a fine soprano voice; her stage career was inaugurated by the featured role in *Polly Preferred*.

During 1928-29 she starred for a London season in *The Trial of Mary Dugan* at the Queen's Theatre.

Not content with drama she has also appeared in musical comedy, notably in *Fifty Million Frenchmen*.

To be a versatile artiste is the summit of Genevieve's ambition. With all her qualifications we can rightly wish her luck.



LESLIE HOWARD

Before the war he was a bank clerk, at present he is one of the most attractive Englishmen on the screen, in the future he hopes to be a playwright.

There you have Leslie Howard. Writing has always interested him even when he was at school at Dulwich College and went in for amateur theatricals.

After the war he took up acting seriously, playing in *The Green Hat*, *Escape*, *Her Cardboard Lover* and *Outward Bound*. In the film version of the last-named he found fame. Now after scoring successes in *Devotion*, *Daughter of Luxury*, *A Free Soul* and *Service for Ladies*, his salary has risen from £5 to £500 a week.

Leslie Howard is fair-haired with dark brown eyes and is married to a charming wife. They have two children.



Sari Maritza



MAUREEN O'SULLIVAN

Things do happen this way—but not often. Maureen O'Sullivan simply by dining in a café in Dublin attracted the attention of Frank Borzage, the director of *Seventh Heaven* and from then on Hollywood lay an open oyster at her feet.

At first things looked none too good for her, she did not show to great advantage in John McCormack's over advertised first talkie *Song O' My Heart*.

But Maureen comes from Killarney and it was not long before she showed her real worth in *So This is London* with Will Rogers, *Just Imagine* and *The Princess and the Plumber* and she has been climbing ever since. She has one of the roles of the year in *Tarzan the Ape Man*.

Do not think that this dark haired, blue eyed beauty of 5 feet 4 inches is just an unsophisticated Irish Colleen.

No, she is a young lady with *savoir faire*, whose position in Dublin as an Army officer's daughter brought her into the social swing.

Hollywood did not terrify her to pained blushes. She just laughed at, and with it.

Yes, watch Maureen she is going far.

ANN HARDING

There is something to Ann more than her glorious hair. An Army officer's daughter, she made her first stage success in *Tarnish*.

Before that she had worked in an Insurance office. But ambition wasn't going to let her stop there. She says that she has always been lucky. Anyway, such was her dramatic reputation when she arrived in Hollywood, that five film companies vied for her services.

Paris Bound was her first film, followed by appearances in *Condemned*, opposite Ronald Colman, *Her Private Affair*, *Girl of the Golden West*, *East Lynne* and *Holiday*. In *Devotion* she and Leslie Howard were an ideal pair of lovers. You will next see her in *Prestige*.

Ann and her husband, Harry Bannister the actor, were till recently, the marital pride of Hollywood—now they have had differences which have upset domestic bliss. They and daughter June inhabited a modernistic home high up in Beverly Hills.

For all she seems so fragile and Madonna-like Ann rides, swims, plays golf and tennis.

SYLVIA SIDNEY

They said she was a second Clara Bow—except that both these young ladies are vibrant with vivacity there is no truth in the assertion.

Certainly she had been put into *City Streets*, which had been scheduled for Clara, but she was no imitation of the red-headed "It" girl. She has her own personality.

Incidentally she is as near a Bohemian as does not matter, having a Roumanian father and a Russian mother.

Brought up in the Bronx she had always wanted to be an actress, and her parents sent her to the New York Theatre Guild when she was fifteen.

Broadway claimed her after one manager had told her she was too young. She made a hit in *Crime*, sponsored by A. H. Woods.

But it was a "scream" that took her to the screen. A realistic cry she gave in *Gods of the Lightning* attracted the Fox Company, who gave her another "scream" in *Through Different Eyes*.

Then came *City Streets*, an outstanding success, *Her Dilemma*, *An American Tragedy* (which the censor has so far not let us see), finest of all *Street Scene*, *Ladies of the Big House* and *The Miracle Man*. Who is Sylvia? What is she—she's a star.

INA CLAIRE

She must be the only screen star who can claim to have impersonated Harry Lauder. It was in fact her impersonation of the Scottish comedian in American vaudeville that secured her a legitimate stage contract.

Ina is another of those whom the talkies have discovered for the screen. Her film debut was made in *The Awful Truth*, followed by appearances in *Rebound*, *The Royal Family of Broadway* and *The Greeks Had a Word for It*.

Fair-haired, husky-voiced and brilliantly witty, Ina Claire was the wife of John Gilbert. She was born in Washington in 1892 and has been nicknamed "The First Comedienne of Broadway."

She took a keen interest in Robert Ames, whose unfortunate death robbed the screen of a great actor and left Ina Claire sorrowing.



Ina Claire

ELISSA LANDI

Wicked, *The Yellow Ticket* and *The Devil's Lottery*—all American films and Elissa Landi great in all three. Yet she had played before in British films in *Bolivar*, Anthony Asquith's *Underground*, *Inseparables*, *Ecstasy*, *Sin* and *The Price of Things*, without creating a furore.

We can be grateful to Fox for making, not so much as discovering Elissa. A typical English girl, Elinor Glyn, of whose film *Knowing Men* she was the star, calls her. What! When she claims descent from the Austrian wife of the Italian Count Zanardi Landi!

Able to speak four languages, surely the only typically English things about Landi, are her accent and her barrister husband, J. C. Lawrence.

Nor is it only as an actress that she may be famous. Elissa has already written novels, her first published work being *Neilsen*.

Also she has the quality of reserve. More of her than of any screen favourite, one can say we wonder what she will do next?

SYDNEY HOWARD

Yorkshiremen are reported to be tenacious and certainly Sydney Howard who was born at Yeadon has exhibited that quality ever since he won a local reputation as a humorist and appeared in the Queensbury Saturday Pops concert party.

After that came pierrot and touring revue experience followed by the greatest experience of all—the Great War. He served right through it and had to start at the bottom of the ladder again.

His pertinacity gained him recognition and he understudied Harry Tate.

Then, one week, he appeared in his stead and was acclaimed as an outstanding comedian.

That was in 1919, but it was not until 1927 that he had his first real "break" in *Hit the Deck*. After that he continued to climb with *Funny Face*, *Dear Love*, a season with the *Co-Optimists* and finally *It's a Boy*.

He is one of the few comedians who have burst into fame on the films in one appearance; *Splinters* made him a screen favourite overnight, a position which has been solidified with *Up for the Cup*, *Tilly of Bloomsbury*, *Almost a Divorce* and *Splinters in the Navy*.



Sydney Howard



JOAN BARRY

Since she played the part of the cripple in *The Outsider* we shall be eagerly awaiting Joan Barry's next role. Her previous stage career has helped Joan to be versatile.

In *Ebb-Tide* she was appealing and tender, and in *A Man of Mayfair* she was the life of that cheerful entertainment. Joan appears in *The First Mrs. Fraser* which Sinclair Hill has produced at Wembley.

As a sophisticated woman she wears for this film a suggestion of maturity in her make-up. Actually Joan is most charmingly youthful-looking with a dainty figure and very deep blue eyes.

ALFRED LUNT & LYNNE FONTANNE

Steadfastly have these two refused to appear together on the screen, although since their marriage eight years ago, they have co-starred in ten stage productions, notably the *Guardsman*, *Goat Song* and *At Mrs. Beams*.

M-G-M approached this best-known stage couple in America, to appear in a screen version of Molnar's comedy, *The Guardsman*, and they made an outstanding success. It is unfortunate that one cannot at the moment claim them definitely as film stars, for since the *Guardsman* they have been regrettably silent.

SALLY EILERS

Hoot Gibson's beautiful wife owes it to the fact that Alice Day walked out on Mack Sennett and left him hunting for a girl to take her place, that she was given a contract.

Comedy is her forte. After the *Goodbye Kiss* in which she made a sensation, she appeared in numerous comedies and became Buster Keaton's leading lady in *Sailor's Holiday* and *Romeo in Pyjamas*.

She has acted with Marie Dressler in *Reducing*. After her success in *Quick Millions*, Fox have given her a brand new contract.

For them she has appeared in *A Holy Terror*, *Bad Girl* and *Over the Hill and Dance Team*. Now she is in the big money.

Sally prefers a touch of romance to a pure comedy role and smart tailored gowns to fussy clothes. Interested in all sports and a lover of dogs, she still finds time to read as a serious hobby. She prefers modern literature.



PAUL LUKAS

Few people can claim a railway train as a birthplace. Paul is one of those few. He came into the world just as the train carrying his mother pulled into Budapest from Vienna.

He is an only child, with no living relatives except his "in-laws"—for he is married to a very nice Hungarian girl.

He took the name "Paul Lukas" when he made his debut on the stage in 1919 at the Comedy Theatre, Budapest, in the title role of Franz Molnar's *Lilian*.

His real name is his own concern. Nine years in Budapest he played every conceivable stage role in classical and modern authors' works.

Then Max Reinhardt saw him and took him to Berlin where he made his film bow in the Ufa picture *Samson and Delilah*.

Adolph Zukor was attracted and cast him with Pola Negri in *Loves of an Actress*. Since then he has appeared in many pictures including *Three Sinners*, *Hot News*, *Manhattan Cocktail*, *The Shopworn Angel*, *The Wolf of Wall Street*, *Illusion*, *Behind the Make-up*, *Half-way to Heaven*, *Slightly Scarlet*, *Young Eagles*, *The Benson Murder Case*, *The Devil's Holiday*, *Anybody's Woman*, *Ladies Man*, *The Right to Love*, *Unfaithful*, *Women Love Once*, *City Streets*, *The Beloved Bachelor*. He is becoming a "hero" now after a very "villainous" career and looks like shaping for the screen lovers championship class.

TALLULAH BANKHEAD

One of the reversals of the usual procedure, Tallulah made her name in England before the American film producers snapped her up. Her first three pictures *Tarnished Lady*, *My Sin* and *The Cheat* have not shown her at her best, but she is going to be a great screen star always allowing that she is given material worthy of her ability. Her next vehicle is *Thunder Below*.

Daughter of an Alabama Congressman she has light brown hair, a willowy figure, and a slender face that bespeaks the sophisticate.

She made her success in England at the age of twenty, a regular tornado of a girl which brought her the nickname of the Alabama Hell Cat.

It has been said that she has "the figure of Clara Bow," the wise eyes and cool brow of a Garbo—the throaty voice of a Jeanne Eagels—the smartness of to-morrow's best epigram." That just about sums her up perfectly.

BETTY AMANN

Something more than a film actress is Betty. She composed the words and music of one of the songs in *Old Heidelberg* and declares she was more thrilled at seeing her name on the bills as composer, than as the star of the picture.

She is one of the lucky few who have been sponsored into pictures by Eric Pommer. After playing in his film *Temptation*, he signed her on for a contract by which she appeared in two silent and eight German talking productions.

The White Devil, *Asphalto*, the *Convict of Stamboul* and the *Lionesse* are some of her successes. Now British International have discovered her and she appears for Alfred Hitchcock in *Rich and Strange* and *Strictly Business*.



Betty Amann

BARBARA STANWYCK

She started her career high up. That is to say, as Ruby Stevens (Barbara Stanwyck not being born yet), she danced at the roof café of the Strand Theatre, Broadway.

Doubtless then she did not think that one day her name would blaze forth in lights as the leading lady in *Ten Cents a Dance* being played at the Strand Theatre, below.

Barbara once sold patterns for a fashion journal. For two years she played as a Ziegfeld girl before the screen claimed her. "My first and worst picture" she calls *The Locked Door*, in which she played with Rod la Rocque. But since then she has had several, including *Ladies of Leisure*, *Ten Cents a Dance* and *Forbidden* to her credit, including her big hit, *Illicit*.

Look out for her in *So Big*, the picturisation of Edna Ferber's novel. Barbara has Titian hair and deep blue eyes. In private life she is Mrs. Frank Fay.

HELEN CHANDLER

The only girl in an all-male cast of *The Last Flight* was Helen Chandler. She is surely the only girl who has a good word for the rain. You see she got her first job in a New York Theatre when she was only a school-girl one soaking afternoon, and she has signed contracts on rainy days ever since.

Her first picture was Allan Dwan's *The Music Master*. She has also played in *Outward Bound*, *Mother's Cry*, *Dracula*, *Daybreak* and *Salvation Nell*.

Helen met her future husband just as she was hoisting an umbrella. He is Cyril Hume, the English novelist, and neither will allow the other to be away for long.

"It ain't goin' to rain no mo'—divorce rumours if they have to fix on us" says Helen.



Helen Chandler



HELEN HAYES

She was no Helen of Troy when she played the title role in *Lullaby*. Yet both on the stage and screen she triumphed as the young French girl who degenerates into a dull, withered hag, giving a performance that was much more than mere make-up.

Helen is a rock-bottom trouper. Starting at the age of six in a play *Poor Relations*, her subsequent stage successes in Washington were *Dear Brutus* and *What Every Woman Knows*.

She scored a personal triumph in the film version of Knoblock's play *Lullaby* and in *Arrowsmith*.

MARLENE DIETRICH

No, please, not a second Garbo, but a strong individual personality as she demonstrated so ably in *The Blue Angel*.

Born in Berlin she studied the violin and learnt French and English. In order to train for the concert stage she played in musical comedy, but the screen claimed her and America captured her.

Of the three films she has made there, *Morocco*, *Dishonoured* and *The Shanghai Express*, only the latter has lived up to the reputation she acquired in *The Blue Angel*. All her admirers are living in hope that in *The Blonde Venus* she will surpass herself.

She is five five in height with red gold hair, blue eyes and naturally curly hair.



WINIFRED SHOTTER

Miss Shotter's career both on the stage and screen has been meteoric. It was in 1918 that she appeared for the first time on the stage—as a boy in *Soldier Boy* at the Apollo Theatre.

Then she was five years at the Winter Garden Theatre and in June, 1926, was offered the part of Rhoda Morley in *Rookery Nook*.

From that moment her name was made. She became part and parcel of the Aldwych farce combination—Ralph Lynn, Tom Walls, Ben Travers, etc.—which is so outstandingly popular.

Its screen's possibilities were explored and Winifred won the screen public's applause just as she had done the stage's in *Rookery Nook*, *Plunder*, *A Chance of a Night Time*, *Mischief* and *A Night Like This*.

She was born in London in 1904 and married Captain M. A. Green, the former Gloucester county cricketer in April, 1931. She travelled 4,000 miles to Accra for the ceremony.

Miss Shotter has played in New York. It was in 1924 when she acted in a play *By the Way*. Let us hope that America will not want to snap her up again. It is a habit they have been acquiring with our best artistes.

MITZI GREEN

Green by name, but far from green by nature. Mitzi was always a trouper. Travelling about with her parents in vaudeville and playing herself as a child imitator, the world was soon talking about her as the infant Elsie Janis.

Then Paramount's casting director saw her, with the result she was given her first screen role in *The Marriage Playground*, *Love Among the Millionaires*, *Honey*, and the *Santa Fé Trail*, but it is, of course, as prim and wistful Becky Thatcher in *Tom Sawyer* and *Huckleberry Finn* that we know her best.

Mitzi has left Paramount temporarily and is the star for a Wheeler and Woolsey feature *Girl Crazy*.

Mitzi, despite her love of playing Bridge, is a perfectly normal youngster and loves her lessons and her skipping rope. But when it comes to her work her tastes are fully fledged.

Of the impersonations she has given—Garbo, Polly Moran, Eddie Cantor, Al Jolson, Fannie Brice, she still prefers one other—Maurice Chevalier. Not bad for eleven years old!

HELEN TWELVETREES

An American Tragedy was not all gloom for Helen Twelvetrees. For through her brilliant stage performance in the leading role she became a star for Fox in *Badges* and for P.D.C. in *The Grand Parade*. *The Ghost Talks*, *Blue Skies*, *Swing High* and *Panama Flo* are some of her successes.

Helen, the diminutive, has been in her time an artist's model, but she has been rightly called the theatre's most perfect ingenue, and it is as an ingenue she is most successful on the screen.

She is John Barrymore's leading lady in his new picture, *State's Attorney*.

By the way, Twelvetrees was once Helen's real name. Clark Twelvetrees was her first husband. Then she married Frank Woody. Hardly a case of not being able to see the wood for the trees!



PEGGY SHANNON

Meet Mrs. Allan Davies! Hollywood got the shock of its life when it discovered that the red haired successor to Clara Bow had been married for three years to a handsome young stage actor. And Peggy is making the grade, wait till you see her in *Second Chances*.

She had a brief stage career before she crashed the movies in a leading role in *The Secret Call*. Then came a character part in *Silence* and a sophisticated young woman role in the *Road to Reno* and *Playing the Game*.

Yes she has versatility has this red head from Pine Bluff, Arkansas, who at the age of fifteen caught the omnipotent Ziegfeld's eye and was given an auspicious start in the Follies.

JOAN BENNETT

The youngest daughter of that wonderful Bennett family, Joan didn't merely make a debut. She just blazed into stardom as Ronald Colman's leading lady in *Bulldog Drummond*. Her recent successes have been in *Three Live Ghosts*, *Doctor's Wives*, *Hush Money* and *Mississippi Gambler*. A coming release in which she appears as the winner of Atlantic City's Beauty Competition is *She Wanted a Millionaire*.

Perhaps it is not surprising considering her wistful blonde beauty and violet eyes, that Joan eloped from school at sixteen and was a mother at seventeen.

You'll never guess Richard Bennett's pet name for his winsome daughter. It's "Little Gally." Will he call her that now she's twenty-one?

LORETTA YOUNG

Is rightly named. When she was five she was playing in a film with Fannie Ward. She was barely out of the schoolroom when she took her sister Polly Ann Young's place in the Colleen Moore film *Naughty but Nice*.

First National saw and gave her a contract. A star at fourteen she has played in any number of roles, notably in *The Magnificent Flirt*, *The Squall*, *The Careless Age*, *Platinum Blonde* and *Ploy Girl*.

Out of forty-eight girls she passed the test to play in Lon Chaney's *Laugh Clown Laugh*. Her successes have included *Big Business Girl*, *Devil to Poy*, *Raffles*, *The Ruling Voice* and *Platinum Blonde*.

At seventeen she eloped with Grant Withers. Slender and fair, with that interesting combination, brown hair and blue eyes, a trained actress and dancer, at twenty-one we wonder what she will do next. Her other sister is also well known to films—Sally Blane.



LEON JANNEY

He was certainly not the only child with talent in Hal Roach's gang in 1927. And the fact that to-day he is paid somewhere in the neighbourhood of a million dollars a year as Hollywood's most natural child actor, is partly due to his mother.

Mrs. Janney fought for recognition for her son, helped to train him during years of disappointment. Even when he played Abie in *Abie's Irish Rose*, fame and fortune did not immediately follow.

In *Courage* however, where Leon supported Belle Bennett, he made his hit. Other successes followed, *Old English*, *Doorway to Hell*, *Children of Dreams* and *Father's Son*. Latterly he has played Penrod in *Penrod and Sam*, Booth Tarkington's classic, and *Son of Mine*.

"I can't remember a day when I wasn't either practising for the stage or rehearsing for the screen," says Leon. Which perhaps accounts for why, in spite of being born on April 1st, 1917, the young man has not proved to be the joke of the family.

CLARK GABLE

You might think romance and big business are not good mixers, but listen to this. Clark Gable, the doyen of screen heroes, took a business course at Akron before he took to playing Romeo in a travelling repertory company.

He started his stage career at the Little Theatre, New York, then went to Los Angeles. As "Killer Mears" in *The Last Mile* he became a star overnight, since when he has become increasingly popular.

He has played with Constance Bennett in *The Easiest Way*, with Joan Crawford in *Donce Fools Dance* and *Possessed*, and with Greta Garbo in *The Rise of Helya*.

His admirers will welcome him in *Hell's Divers* opposite Wallace Beery and with Marion Davies in *Polly of the Circus*.

Clark is just 31, is over six feet, weighs 13 st. 8 lbs. He has brown hair and grey eyes.



EVELYN LAYE

A real English beauty who comes from stage stock and was born in London. It is best to draw a veil over her appearance in British silent films—they certainly did not do her justice. But what a transformation there was when she appeared for Sam Goldwyn as Lilli in *One Heavenly Night*!

The stage claims too much of her time at present for it is certainly true that Evelyn is one of the best bets for stardom we have on this side at the moment.

IRENE DUNNE

Only a born actress could step straight into the role of Sabra Cravat in *Cimarron* and make a success of it. Only an actress of previous training could have done it. Irene Dunne is both.

Before she came to thrill us as a young and an ageing woman in Edna Ferber's masterpiece, she had been playing in *Show Boat* on the New York stage.

Since then she has appeared in *The Great Lover*, *Married in Haste* and *The Melody of Life*. Irene is the daughter of a builder of Ohio river steamboats and comes of true Kentuckian stock.

She has a mezzo-soprano voice and plays the piano. Who more fitted than she to play the role of Southern beauty.

Irene has been twice married, and was actually able to keep the fact on the second occasion, a secret—until Hollywood found her out. The lucky man is a Dr. F. D. Griffin, a New York physician.



ANN CASSON

Child of a famous actor and a no less famous actress, there is an undoubted future for young Ann Casson. Sybil Thorndike's daughter started her career at the Lyric Theatre in *Christmas Carol* and has appeared in children's performances in *Quality Street* and *The Young Visitors*.

In Galsworthy's play *The Roof* she realised her dramatic talent and when Anthony Asquith, out of a test of sixty British film stars, chose her to play Jenny

Pearl in *Carnival*, she established her reputation as a screen actress.

Ann has recently appeared in *No. 17*, an Alfred Hitchcock production. Does it surprise you that besides being the author of a children's play, she performs admirably on the piano and 'cello, speaks French like a native and still has time to swim and play tennis.



DOROTHY (CHILI) BOUCHIER

The talkies proved a tremendous opportunity to Dorothy Bouchier. Before their arrival she was merely pretty Chili Bouchier (her nickname being taken from the then popular song "Chili Bom Bom,") with a mop of wayward curls.

But in *Carnival*, *The Blue Danube* and later *Ebb-Tide*, she was found to possess a beautiful speaking voice.

Dorothy was once a mannequin at Harrod's, so when Doris Zinkeisen designed her clothes for *Carnival*, it is no wonder they were so gracefully worn. Besides dressing well, Dorothy is used to flying kit.

In the *King's Cup* in which she plays opposite her husband, Harry Milton, she engages in several aeroplane stunts.

Born in 1910, she was married in 1929, and was only seventeen when she took her first lead in *You Know What Sailors Are*.



MARLENE DIETRICH

The star who sky-rocketted to fame in "The Blue Angel" and has recently made an outstanding success in "Shanghai Express."



LAURENCE OLIVIER

Another English player who is making good in Hollywood.



NORMA SHEARER

Still one of our favourite stars and more popular than ever. Her latest picture is "Strange Interlude."



EDWARD ROBINSON

The King of Gangsters and one of the finest character actors on the screen. After "The Five Star Final" came an equally fine performance in "The Honourable Mr. Wong" and "Two Seconds."

AUBREY SMITH

talks to Clarence Locan about
ENGLAND — CRICKET
ACTORS and PICTURES

HE puffed meditatively at his briar pipe. C. Aubrey Smith, like most Britishers, smokes a briar. He has his own pet mixture, compounded after the English trick of blending tobacco that Hollywood has never quite mastered. To hear him lecture on it is like reading a chapter of "My Lady Nicotine."

"It started when Sir Walter Raleigh first brought back the weed," remarked the famous M-G-M character actor, as he puffed away between scenes on the studio floor.

"Smokers began flavouring it, sometimes with rum, and blending different varieties, ageing it, and so on, until they found the secret. As soon as a Britisher goes to college, he forms his own particular taste in tobacco—just as a writer forms a style in writing."

Aubrey's pipe is a great solace to him. It helps him think and relax.

A typical Britisher is Smith, tall, athletic, with piercing grey eyes, bushy eyebrows, his London accent intact, as well as his British outlook and loyalty. He might have stepped out of Kipling. He could have been the actor member of the group of pals in the Sir James Barrie book on the delights of smoking.

A Londoner, he attended Charterhouse school, and graduated from Cambridge, where he first won fame, not as an actor, but as a cricketer. He later captained Sussex and was also in command of English teams in Australia and South Africa.

"Americian baseball," he remarked, "has some of the thrills of cricket—it's an interesting game and I like it—but an old hand like me would never be bothered to get the hang of the American pitching."

It was his prowess in cricket, doubtless, that gave Smith that strong, athletic figure he carries to this day. As an officer in *Daybreak* he was superb. Six feet two in his stockinged feet, he weighs 184 pounds—solid bone and muscle.

He still is devoted to cricket and golf. Amateur photography is another of his hobbies. He reads avidly, and knows almost every play ever produced.

He is staunchly loyal to the land of his birth. He still maintains his home in Middlesex, though



A characteristic studio portrait of C. AUBREY SMITH

with the great success he has achieved in Hollywood it may be a long time before he sees it again.

It was in 1892, after his cricket tours, that Smith first took up the stage—not in any great theatre in London, but in a provincial stock company at Hastings.

"I think we take a greater pride in our profession in England, and I know that the public is more loyal to its favourites," he told me. "It is an almost everyday occurrence to see a London audience give an ovation to some player who has been a favourite for years and years."

"In America favourites pass more quickly. Life is faster in the States. Britishers don't like to be hurried in the American manner."

This respect for the profession in England, Smith believes, is largely due to the fact that there is more tradition behind the stage—from the days when the Bard of Avon wrote and directed his plays. Sir Herbert Beerbohm Tree, Sir George Alexander, Sir John Hare—such names and names like those of Garrick, Keane, Mansfield—these cast a lustre about the traditions of the stage in England.

Smith played with Sir George Alexander in a number of plays in London—*As You Like It*.



C. AUBREY SMITH (right) with Robert Montgomery in "The Man in Possession."

The Prisoner of Zenda, A Man of Forty, The Wilderness.

He played in New York in *Hamlet* and *The Light that Failed*. *The Morals of Marcus*, *The Legend of Lenora*, and others are among his successes. His last stage appearance was in *The Way to Treat a Woman*.

One of these stage plays incidentally led to the talkies—*The Bachelor Father*. Smith was brought to the Metro-Goldwyn-Mayer studios to play his stage rôle in the talkie version, starring Marion Davies. Then followed *Daybreak*, *Never the Twain Shall Meet*, *The Man in Possession*, *Just a Gigolo*, and *Son of India*.

He was no stranger to the camera. In 1915, early days of even the silent pictures, he appeared in *Builder of Bridges*, when Frohman, the theatrical magnate, was trying to become a film producer. He made several other pictures in England.

"THERE is a vast difference between American picture methods and those in England," Smith said. "In America it's so much more organized. You have your producer, your director, production managers, assistants, all working in a well-oiled machine.

"In England the director is the centre of things, as on the stage—and of course much more of the atmosphere of the stage pervades, as the players are practically all stage people. In fact, we haven't got away from simply filming stage plays entirely yet. The hugeness of the organization in Hollywood always astounds me."

Audiences are different, too, Smith believes.

"A London audience has a certain psychology, and a certain loyalty to players—yet it is a harsh audience if you give it something it doesn't like. Its likes and dislikes are often more positive than those of audiences in America. American audiences have a greater capacity for enthusiasm.

"The first thing the British actor learns is clear enunciation and correct speech," the actor declared, in outlining his early career.

"Pure speech has been one of the traditions of the stage since the days of Shakespeare. It is a good thing because it fosters the love of pure speech in the public at large. I hope the talkies will do the same thing from the screen."

After all, he believes, the actor is something of an educator—another thing to be proud of in a profession in which he takes a very intense pride.



RENEE CLAMA

One of Film Britain's beautiful brunettes. You will remember her work opposite Hugh Wakefield in "The Man They Couldn't Arrest."



MARIE DRESSLER at HOME by Dean Dorn

MARIE DRESSLER'S home life is an ideal reflection of her own personal charm and dignity.

She allowed me the pleasure of a short visit recently, during a day's rest from the filming of *Prosperity*, her latest starring vehicle.

I had only to talk with this grand woman for a few minutes, to know that her life is ordered along definite, substantial lines. She has had temporary homes in every part of the world, but she always manages to carry with her the sturdy simplicity which belongs to normal living.

Her house in Beverly Hills is exactly the sort of place one would expect Miss Dressler to select. Its solid, red-brick walls stand on a palm-shaded corner, among the many Spanish and Moorish homes typical of this section.

I stepped into the wide, cool entrance hall, which leads from the front door through the entire length of the house, to a verandah and the garden in the rear. Each room is huge, many-windowed and livable. Marie, herself (a moment after you are introduced you can't call her anything but "Marie") selected each piece of furniture, each rug and drapery. No one could imagine this energetic woman turning her home over to an interior decorator. It belongs to her, every corner of it, and she has given to it the colour and the vigour which are a part of her own self.

But Marie does not live alone. Four other people make their home in the two-storied English house. First there are Mamie and Jerry Cox,

Some intimate snapshots of Marie at Home and in her garden. Extreme right she is seen with Jean Hersholt and Anna Q. Nilsson at Palmdale, a desert resort near Hollywood.



husband and wife, who have taken care of Marie, babied her and guarded her, for eighteen years. They run the household, look after the paying of bills. Mamie also serves as Marie's personal maid. Then there are Irene, the cook, and Harry, who drives Miss Dressler to work.

When Marie Dressler waves good-bye to the gateman at the studio and starts for home, she becomes just a middle-aged woman who craves peace, comfort and the congenial companionship of a few friends. She ceases to be a world-famed actress as soon as the iron gates of the studio have closed behind her.

When she doesn't have to be at the studio, Marie leads the life of the average woman of comfortable means. She reads, writes letters, works with her secretary over the vast amount of "fan" mail which pours in every day, lunches and dines with her friends, plays bridge, shops, sews.

At sixty years of age, this amazing woman has the vitality and energy of twenty. She is never idle. No matter what she is doing, she pours into it a vigour and intensity which leaves people breathless with wonder.

"Isn't it wonderful," she exclaims again and again, "wonderful that at my age I should have all this success, a home, and peace of mind? I am so grateful."

When she says that, she is not Marie Dressler, the actress. She is Marie Dressler, the woman, middle-aged and wise, with the wisdom of many years of living.





COLIN CLIVE

who plays the title rôle in Universal's picture, "Frankenstein," and is one of the most sought after players in British and American studios. He appears opposite Corinne Griffith in "Lily Christine."



NORA SWINBURNE

was once a Russian Ballet dancer and made her film debut in "Branded" way back in 1921 after making a name for herself on the stage. Her recent talkie successes include "Man of Mayfair," "Mr. Bill the Conqueror," and "Whiteface."



JOHN STUART

This popular actor has been lost to British studios for some time—he has been in Germany making "Atlantide" under Pabst's direction—returns again to us in his latest picture "Men of Steel," in which he has an unusual rôle.



WYNNE GIBSON

One of the most promising newcomers of this year. Paramount is said to be grooming her into a second Ruth Chatterton.



ANN HARDING

A recruit from the stage who, has brought a distinct and forceful personality to the screen. You'll see her soon in "Westward Passage."



CLAUDETTE COLBERT

French and particularly piquante. Claudette charmed us with Maurice Chevalier in "The Smiling Lieutenant" and does so again in a different type of film, "The Misleading Lady."



HERBERT MARSHALL

One of Britain's most attractive stars. With Edna Best in "Michael and Mary" and "The Faithful Heart" he makes a "team" which rivals the Farrell-Gaynor combination. He appears with Marlene Dietrich in her latest picture "The Blonde Venus."



EDNA BEST

One of the few British feminine stars whose names are "box office." Edna once turned Hollywood down, but after her triumphs in "Michael and Mary" and "The Faithful Heart" she is again storming the film capital.

HOT NEWS in PICTURES

by LIONEL WILLIAMS

THE talkies certainly started a revolution in the ideas of screen entertainment but in no branch of the kinema, has it, I think, caused such an advance as in the news reel.

Not only does sound add a sense of realism—a sense of being present at the actual occurrence of the topic depicted—but it also adds to the impression any given public character may make on you.

It is definitely now the journalism of the screen and more than that it will preserve for posterity a faithful record of the events which will be of the utmost historical importance and interest.

So far as "news" is concerned, speed in presenting an event of public interest is obviously of the utmost importance.

To take an example of how the modern "camera-and-mike" journalist can cope with this demand may be instanced by the fact that the

pictures of this year's Cup Final were actually shown at the Shaftesbury Avenue News Theatre at 5.55 p.m. on the day of the match.

A few years ago the probability of such a feat would have been ridiculed. The secret behind it all is perfect organisation.

THE Cup Final is a good example of what I mean. British Movietone News had obtained exclusive rights to film the game this year. They made extensive preliminary preparations to ensure that their pictures should not only cover the complete game from beginning to end and from every conceivable angle, but that the negatives should be rushed back to the developing station with the utmost expediency.

Weeks before the day of the match, officials made a careful survey of the ground, chose



The Movietone Battery on the job. The cameramen and sound engineers on the stand specially erected on the Leicester Rugby Football Ground for the filming of the Gans v. Scott fight.



Filming a camera interview with the Rt. Hon. D. Lloyd George, M.P.

positions of vantage in the Stadium and had special stands erected.

Well-known dirt track riders were next engaged to rush the originals back to the laboratories. In all, about 10,000 feet of film were "shot"—edited to make a concise story of about 500 feet.

The result was that the complete film was actually on the screen before many of the vast crowd at the Stadium had returned to London!

The film of the game settled beyond any doubt the question of the disputed goal and consequently the London Press saw the picture before the newspaper story finally went on the machines. They also used cuts from the film to illustrate their story.

Much the same arrangements are made for the Derby and other outstanding scheduled events in which the general public displays more than usual interest.

Of course "emergency stories" such as a train wreck, or the recent Dartmoor mutiny, call for equal resource and long before the general public is aware of the story, crews are speeding away to the scene either in the fast and compact trucks, capable of attaining 65 miles per hour, or by aeroplane.

A NEW sound-recording car, the only one of its kind in the world, has now been placed in commission by British Movietone News for the purpose of getting a "story" on the spot.

It is a British-built Talbot, 17.9 h.p., and has a guaranteed speed of 75 m.p.h. The standard chassis and body have been used while improvements have been carried out to the ideas of the technical staff in conjunction with the Clement Talbot experts.

In appearance, the car is as different from the existing "truck" as can well be imagined. It is a graceful, luxurious saloon model, black, picked

out in grey and red, with red wheels. In fact, as its designers proudly assert, it is "fit to go anywhere—including Buckingham Palace!"

It is the first unit of a fast, smart fleet to replace the old type of "trucks."

The improvements have been made as a result of thorough examination and research of all types of motor vehicles used for kinema recording purposes on the road.

First, portability and compactness were considered with the result that the equipment carried has practically been halved both in the matter of weight and size.

All the batteries are fitted in the running boards in specially-constructed boxes and are wired to a switchboard inside the car, thus doing away with the usual unsightly exterior tangle of wires and cables.

THE top of the car has been constructed as an elevated platform for the cameraman, the uprights having been reinforced and the roof steel lined. Another advantage is that by lowering the back window the cameraman can photograph from the interior while the car is travelling.

So much for the mechanical needs of this news service which is giving the public something which it is too apt to take for granted now that such a high level of efficiency has been attained.

But, as in all branches of life, there is the personal element to consider.

News cameramen are a fine lot of fellows, daring, full of initiative, and they live a life which could hardly be described as monotonous.

Here are a few of the thrills that have actually been encountered by these men who put public service first and their own personal safety nowhere.

At a certain foreign coronation, squadrons of



Cameras recording the Lord Mayor's Show

aeroplanes dipped in a royal salute over the King and royal party.

They flew so low that even His Majesty felt distressed to fall flat on his face to avoid personal injury.

Only the cameraman, cranking the camera, remained unalarmed and imperturbable.

Then, once, during the launching of a ship a cameraman carrying a camera and tripod had to walk a narrow plank suspended 150 feet above the water in order to secure his shots.

It only needed one false step on his part and in all probability a new cameraman would have been required.

When a revolution breaks out it is just too bad—or as they would say, too good—for the "pictorial news journalists."

During the recent Spanish revolution a party of cameramen found themselves surrounded by Republican troops.

They demanded that all the pictures taken should immediately be handed over under threat of dire penalties.

Once again the native wit of one of the men saved the situation and gave us a thrilling picture or two.

He gave up his unused stock and walked off with the film he had actually exposed.

Probably you have seen pictures—where a herd of buffaloes, wild horses, or cavalry appear to be galloping out of the screen and over your head.

In order to obtain shots such as these the cameraman has to secrete himself in a pit while the herd thunders over his head.

This was done recently by a British Movietone cameraman during a stampede of buffaloes.

During motor race meetings and such like, the man behind the camera has as exciting a time as he could wish.

At Daytona, for instance, while Lee Bible was making his attempt on the speed record he crashed into a camera with fatal results.

Again in Berlin during a race a car crashed into a camera with the man still turning hard. In this case the car caught fire.

But to return again to the efficiency with which your pictorial news is handed out "hot" at your local kinema.

After the coronation of King Ras Tafari, at Addis Abba, Captain W. L. Hope and Birkett flew the pictures from Abyssinia to London, a distance of 5,200 miles, in forty-nine flying hours!

Yes, we should indeed take off our hats to the organisation and men who have made this branch of the kinema one of the most interesting and comprehensive of the whole industry.



Index

Title	Page	Title	Page	Title	Page
Arsene Lupin ...	104	It's Tough to be Famous ...	122	Daddy Long Legs ...	141
Good-Night Vienna ...	106	Around the World in 80		Guilty Hands ...	142
The Miracle Man ...	107	Minutes ...	123	Dirigible ...	143
Destry Rides Again ...	108	Rich Man's Folly ...	124	Shanghai Express ...	144
The Silent Voice ...	109	Sidewalks of New York ...	125	Congress Dances ...	146
Tarzan the Ape-Man ...	110	Hindle Wakes ...	126	The Viking ...	148
Sunshine Susie ...	112	Merely Mary Ann ...	131	Tabu ...	149
Hell Divers ...	114	Men Like These ...	132	We Humans ...	150
Lullaby ...	115	The Calendar ...	133	Forbidden ...	151
Emma ...	116	The Champ ...	134	The Faithful Heart ...	152
Mischief ...	117	The Melody of Life ...	136	Grand Hotel ...	154
Delicious ...	118	Mati Hari ...	138	Fires of Fate ...	156
Arrowsmith ...	120	Michael and Mary ...	140		



ARSENE

Directed by Jack Conway from one of Maurice le Blanc's popular detective "thrillers."

GUERCHARD (Lionel Barrymore), a famous French detective sets out to capture a daring and elusive thief, mysteriously known as Arsene Lupin (John Barrymore). Guerchard is confident that the Duke of Charmerace is the man he





wants, but he cannot furnish proof. He engages Sonia (Karen Morley), an attractive woman with a crime record, to trap Charmerace, but she falls in love with him. However, the battle of wits continues, and leads to thrills and excitement in plenty before Guerchard finally unmasks the Duke and a satisfactory denouement is reached.

LUPIN





GOOD-NIGHT VIENNA

Directed by Herbert Wilcox from the radio musical comedy by Holt Marvell.

MAX (Jack Buchanan), an Austrian officer, son of a highly-placed General (Clive Currie) falls in love with Vicki (Anna Neagle).

His father wants him to marry a countess. He attends the party given in his honour to hear that war has been declared.

He writes a note to Vicki but it is lost. After the war, Vicki, now a famous singer, meets Max, now a shoe shop assistant. At first she snubs him, but finally the romance is completed.





The MIRACLE MAN

Directed by Norman McLeod from the book by Frank L. Packard and Robert E. Dairs.

HELEN SMITH (Sylvia Sydney), John Madison (Chester Morris), Harry Evans (Ned A. Sparks) and The Frog (John Wray) a contortionist, constitute a band of crooks who set out to exploit a faith healer (Hobart Bosworth). However, after he has performed some marvellous cures they are all gradually converted. The last to believe is John Madison, who is in love with Helen, but eventually he too finds real happiness.



DESTRY RIDES AGAIN

Directed by Ben Stoloff.

TOM DESTRY (Tom Mix), who is a partner in a stagecoach line, saves one of the coaches from being held up by bandits.

He is a candidate for the post of sheriff, but is not aware that Brent (Earle Foxe) the brains behind the bandits, is in the opposing camp and he is soon "framed" on a murder charge by Brent and his men.

On his release from prison Tom determines to get the men responsible for his wrongful imprisonment.

He succeeds in rounding them up one by one until finally he is able to unmask the ringleader, Brent.

Having disposed of his enemies he settles down with his sweetheart, Sally (Claudia Dell).



The SILENT VOICE

Directed by John Adolfi from the play "The Man Who Played God," by Jules Eckert Goodman.

ROYALE (George Arliss), a musical genius, is rendered stone deaf by an explosion, and, in his terrible affliction, loses all faith in God and humanity.

He is persuaded to study lip-reading, and when he becomes efficient, he finds he is able to follow the conversations of the people in a park opposite his home.

He learns their troubles and finds a fresh interest in life by helping them.

Eventually his faith is restored and he finds happiness with an old friend (Violet Fleming) although he has lost the love of a young girl (Bette Davis), who was attracted by the power of his music rather than himself.





TARZAN—

Directed by W. S. Van Dyke from the story by Edgar Rice Burroughs.

JANE (Maureen O'Sullivan) daughter of James Parker (C. Aubrey Smith) accompanies her father and his partner, Harry Holt (Neil Hamilton), on an expedition into the African jungle in search of a sacred spot, where the elephants, conscious of death, seek their last resting place. They face all the hazards of the wilds for the wealth of ivory. Jane, who is loved by Harry, is kidnapped by Tarzan (Johnny Weissmuller), a wild man, who knows no other home





—the APE MAN

than the jungle. Jane manages to tame Tarzan, but she is rescued by Harry and her father. All three are later captured by a tribe of dwarfs.

Tarzan's pet ape is conscious of their danger and goes to Tarzan for aid. Tarzan marshalls his herd of elephants and the trio are rescued.

A wounded elephant then leads them to their goal. But James Parker dies of shock and Jane, realising that it is Tarzan she loves, remains with him.





SUNSHINE

Directed by Victor Saville, this is Britain's brightest musical comedy to date.

SUSIE (Renate Muller), a charming and ambitious little German girl goes to Vienna to make good and exploits her youth and beauty so successfully with the help of Herr Hasel (Jack Hulbert), the commissionaire, that she secures a job as a typist in a big bank. She is annoyed by the advances of the staff manager Klapper (Morris Harvey), but an





SUSIE

accidental meeting with a director, Herr Arvay (Owen Nares), who poses as a clerk, helps her out of this difficulty.

When Arvay finds that Susie is ambitious he reveals his identity and offers her love but not marriage. Susie, however, has the strength of character to refuse and Arvay then does the right thing and this charming little romance ends as it should.



HELL DIVERS—

Directed by George Hill.

WALLACE BEERY gives one of his finest characterisations as a petty officer in this thrilling drama of the American Naval Air Forces. Rarely have such amazing aerial scenes been presented. Others in the cast are Clark Gable and Dorothy Jordan.



LULLABY

Directed by Edgar Selwyn from Edward Knoblock's play.

A *DRAMA of mother-love in which a woman sacrifices her entire life in order that her son may become a great surgeon. Helen Hayes plays the mother and Russ Powell the son. Lewis Stone is Boretti, one of her lovers, and Neil Hamilton, Larry, the father of her child.*





EMMA

Directed by Clarence Brown from a story by Frances Marion.

EMMMA (Marie Dressler) the lovable housekeeper of Frederick Smith's (Jean Hersholt) extensive family is devoted to the youngest child, Ronnie (Richard Cromwell), whose mother died at his birth.

Feeling lonely, Smith marries Emma and dies shortly afterwards, leaving his wife—to her embarrassment—in charge of the large family fortunes.

The only person who thinks Smith has been duly cautious is Ronnie, the rest of the children are suspicious and hostile. So much so that Emma is brought to trial on a charge of having poisoned her husband, but is acquitted.

Then she learns that Ronnie has been killed in a flying accident. But she bears this blow, like the rest, with fortitude, and having settled the other children's affairs, finds happiness as a housekeeper to another large family of youngsters.

MISCHIEF

Directed by Jack Raymand.

WHILE at a night club with his financier friend, Reginald Bingham (James Carewe), Arthur Gordon (Ralph Lynn) draws attention to a pretty girl (Jean Stuart) dancing with a man-about-town, Tom Birkett (Jack Hobbs). Bingham recognises her as his wife, Eleanor, and to prevent a scene, Arthur gets him home.

As he has to leave for Paris next day, however, the now suspicious Bingham takes the precaution of arranging for his wife to stay with his married sister, Louise (Maud Gill). Eleanor side-tracks Louise and sets off with Tam to spend a few days in the country with his half-sister, Diana (Winifred Shatter).

When Arthur hears of this he goes in pursuit of Eleanor, but discovers on arriving at Diana's that she has refused to accommodate them. He falls into a rain-water tub and is forced to go to bed while his clothes dry. Meanwhile Louise has got in touch with the jealous Bingham and he thinks that Eleanor and Tam are sharing Diana's cottage. The complications which arise lead to fast-moving fun before Arthur wins Diana and Bingham and his wife are reconciled.



DELICIOUS

Directed by David Butler.

HEATHER GORDON (Janet Gaynor) an attractive Scottish orphan, who is travelling steerage meets Larry Beaumont (Charles Farrell), a young millionaire, while crossing the Atlantic.

The immigration authorities refuse to admit her because her uncle is no longer able to support her, but she outwits them by concealing herself in one of Larry's horseboxes.



She eventually reaches Larry's home, thanks to the help of his kindly valet, Jansen (El. Brendel), but refuses to accept any charity and runs away to join a Russian troupe, a member of which loves her.

Larry, however, pursues her, and despite the efforts of his mercenary fiancée, marries her on the boat on which she has been placed by the immigration authorities, to whom she has surrendered.





ARROWSMITH

Directed by John Ford, from Sinclair Lewis's Novel.

MARTIN ARROWSMITH (Ronald Colman), a Middle West medical student, feels an urge for research rather than a doctor's practice, but his marriage to Leora (Helen Hayes), a nurse, results in a conflict of ideals.

A cattle serum discovery promotes him to a laboratory institute. Then two barren years end in his going to fight bubonic plague in the West Indies.

Leora insists on accompanying him and as a result contracts plague and dies.

On his return to New York, the





heartbroken Arrowsmith revolts at the reception in his honour and goes off with a friend to conduct further research in peace.

"Arrowsmith," Ronald Colman's latest picture, is adapted from Sinclair Lewis's Nobel Prize novel, which was translated into 14 languages and read by over 3,000,000 people.

The cast is one of the greatest ever assembled, and includes Ronald Colman, Helen Hayes, Richard Bennett, Alec. B. Francis, Myrna Loy, A. E. Anson and four outstanding "Street Scene" successes, Beulah Bondi, David Landau, Russell Hopton and J. M. Qualen.

The acting is remarkably fine and the picture represents an achievement of the first order.





IT'S TOUGH TO BE FAMOUS

Directed by Alfred E. Green.

SCOTTY McCLENAHAN (Douglas Fairbanks, jr.), a young naval officer, saves his men from a submarine disaster and is acclaimed a national hero. An astute publicist boosts him after he has resigned from the Navy and gets him elected to the board of a firm of gyroscope manufacturers.

He marries Janet (Mary Brian), an old sweetheart, but the publicity about him invades the home and the newly-wedded pair quarrel. A new national hero arises and Scotty—after abandoning an idea to explore the Amazon—is reconciled to Janet.

Then just as he is ready to seek domestic peace another act of heroism comes his way; he rescues some children from a train smash.

This time, however, he flees from publicity and escapes with Janet from the crowd of hero-worshippers who have assembled.





AROUND THE WORLD IN 80 MINUTES

DOUGLAS FAIRBANKS introduces something new in *Travelogues* is this picture. It is a personally-conducted tour of interesting objects the world over, with Doug. as the worthy and informative commentator.

There are, too, actual talkie sequences. For instance, when Doug. meets Duke Kalanamoku, a great Hawaiian swimmer, and Dr. Mei Lang Fang, a famous Chinese actor. But one of the most interesting sequences is that in which Doug. goes tiger shooting with the Maharajah of Cooh Behar. He has some very shrewd remarks to make on the exaggerated dangers of big-game hunting and indulges in a skit on it.





RICH MAN'S FOLLY

Based on Charles Dickens' "Dombey & Son,"
and directed by John Cromwell.

GEORGE BANCROFT, the ambitious head of Brock Trumbull and Sons, shipbuilders, whose desire for a son makes him oblivious of family ties.

Finally, however, he realises that his material success has failed to bring him happiness and he lets his son-in-law take the business he might have held from him for his neglected daughter's sake.

Frances Dee is delightful as the daughter while Robert Ames is good as her husband. Trumbull's son, who dies early in life, David Durrant is also excellent.





SIDEWALKS of NEW YORK

HARMON (Buster Keaton), a millionaire, decides to start charity work among the children of the east side of New York chiefly because he has seen a very pretty girl, Margie (Anita Page) there. He opens a gymnasium and at first faces a hostile crowd of street urchins. With the help of Margie he wins them over.





HINDLE WAKES

A screen adaptation of Stanley Houghton's play directed by Victor Saville.

A MODERN screen adaptation of the famous play in which a mill girl (Belle Chrystal) goes away with her employer's son (John Stuart). Although their respective parents demand that they get married the mill girl shows her spirit of independence by refusing. She is disowned by her people but manages to get re-engaged at the mill.

Sybil Tharndike, Edmund Gwenn and Norman McKinnel give outstanding performances in the older roles.

Scenes at Blackpool are particularly effective and the whole thing is definitely British in character.





BETTY STOCKFELD

as she appears in "Money for Nothing," a recent B.I.P. production. Betty was born in Sydney, Australia, and went to the studios from the London stage. You will see her in "Life goes on" and "Impassive Footman."



JACK BUCHANAN

Britain's leading light comedian. He has followed up a triumphant success in Lubitsch's "Monte Carlo" with "Good Night Vienna," a scintillating picture produced on continental lines.



ANN CASSON

Sybil Thorndike's accomplished young daughter who, since she appeared in pictures, has taken the leading part in "Dance Pretty Lady." One of her latest pictures is "No. 17." Ann besides being a musician loves out-door sports.



PAT PATERSON

Ran away from school to go on the stage. After some years of touring, cabaret and broadcasting work, she got a start in films and is now one of the most promising of the "Baby" stars. She appears in "Lord Babs" and "Murder on the Second Floor."



MERELY MARY ANN

Directed by Henry King, from Israel Zangwill's play.

JANET GAYNOR, as an orphan drudge, and Charles Farrell, as a poor composer, climb from the depths to the stars again in a typically whimsical Gaynor - Farrell romance.

The action takes place in London, and gives Beryl Mercer a chance to provide another of her inimitable Cockney characterisations.





MEN LIKE THESE

Directed by Walter Summers.

E“PIC” is a word that has been applied to so many mediocre pictures that we hesitate to use it about this story of heroism which cannot fail to thrill the blood of all Britisheers who see it.

It is the plain tale of a submarine rammed by a merchant vessel and sunk. A vivid picturisation of the discipline and devotion to duty which make possible the escape of the submerged sailors from apparently inescapable death. It is a triumph of realism.





The CALENDAR

Directed by T. Hayes Hunter from an adaptation of Edgar Wallace's popular racing drama.

ONE of the most realistic and convincing racing dramas that we have had on the screen. The atmosphere of the turf is exceptionally well caught.

Herbert Marshall plays the part of a young race-horse owner, who is swindled by a woman, Wenda, but gets his own back with the help of an ex-burglar (Gordon Harker).

The love interest is charmingly introduced by Edna Best and the villain of the piece is played by Anne Grey.

One of the big scenes in the picture is where the race-horse owner is brought up before the Jockey Club and disqualified after foul play on the part of Wenda.





The CHAMP

Directed by King Vidor.

THE CHAMP (Wallace Beery), an ex-pugilist, who is addicted to drink and gambling, does his training in the saloons on the rare occasions when there is a fight in prospect.

With all his frailties, he has one admirable trait, his devotion to his small son Dink (Jackie Cooper), which is heartily reciprocated.





When the Champ loses everything, including a race-horse, which he had bought for Dink, he tries to make the boy feel that he is not wanted and sends him home to his wealthy mother whom he had divorced many years before.

Dink, however, refuses to be separated from The Champ, whom he then persuades to train seriously for a big fight. He wins by a fluke, and the prize money ensures Dink's future, but the punishment The Champ has taken kills him. Dink, heartbroken, then turns at last to his mother for sympathy and protection.





The MELODY

Directed by Gregory La Cava, from Fannie Hurst's story "Symphony of Six Million."

FELIX KLAUBER (Ricardo Cortez), a young Jewish surgeon, born of humble parents, devotes his life and skill to the poor until his ambitious brother (Noel Madison) persuades him to commercialise his gifts for the sake of his aged parents (Anna Appel and Gregory Ratoff).

Wealth, however, does not bring him happiness. When his father is compelled to



OF LIFE

have an operation on the brain Felix performs it, but finds that his hands have lost their cunning and the father dies. He swears never to operate again.

Jessica (Irene Dunne) his old sweetheart, who is a cripple, demands an operation to restore his confidence. This operation is a success and, with his skill restored, Felix devotes the rest of his life to humble sufferers.





MATA

Directed by George Fitzmaurice.

GRETA GARBO has a glamorous rôle as the exotic war-time spy. Ramon Novarro is cast as her lover, a young Russian flying officer, whom she at





HARI

*first betrays, but finally
saves from dishonour at
the cost of her own life.*

*Some fine acting comes
from Lionel Barrymore and
Lewis Stone.*





MICHAEL and MARY

A. A. Milne's story adapted and directed by Victor Saville.

EDNA BEST and Herbert Marshall in the first of their co-starring talkies.

The story is a simple one dealing with a young bride (Edna Best), who deserted by her husband (D. A. Clarke-Smith) finds happiness with Michael Rowe (Herbert Marshall). They contract a bigamous marriage for the sake of their child (Frank Lawton).

The first husband starts blackmailing but dies after a quarrel with Michael.

After complications their son learns the truth, but stands by his parents.





DADDY LONG LEGS

Directed by Alfred Santell from the stage play by Jean Webster.

JANET GAYNOR in the rôle of a little orphan girl in which Mary Pickford scored one of her biggest successes of the silent days.

The story tells of the orphan's trials at the hands of the matron (Elizabeth Patterson) and her gradually growing love for one of the trustees, Jervis Pendleton (Warner Baxter) who eventually marries her.

The strong supporting cast includes Una Merkel, John Arledge and Claude Gillingwater.





GUILTY HANDS

Directed by W. S. Van Dyke.

WHEN Richard Grant (Lionel Barrymore), a clever lawyer, discovers that his daughter Barbara (Madge Evans) is determined to marry Gordon Rich (Alan Mowbray), an utter rotter, he plans a perfect crime and murders Rich in circumstances which satisfy the police that it is a case of suicide.

How Fate takes a hand to administer justice provides a thrilling and unusual climax.





DIRIGIBLE

Directed by Harry Cohn.

A STIRRING picture of an attempt on the South Pole by aeroplane and airship. In addition to the spectacular interest there is a love story which concerns the rivalry of Bradon (Jack Holt), an airship commander and Pierce (Ralph Graves), an aeroplane flying "ace."

From being great friends their rivalry and love for the same woman, Pierce's wife (Fay Wray) lead to open enmity.

However, in the end Bradon rescues Pierce, who has succeeded in reaching the Pole in an aeroplane, but is unable to get back, and their friendship is renewed owing to the former's selfless love for the other's wife.





SHANGHAI

Directed by Josef von Sternberg, from the story by Harry Hervey.

CAPTAIN DONALD HARVEY, R.A.M.C. (Clive Brook) travelling in the "Shanghai Express," renews his acquaintance with a woman he had known many years before and discovers that she has sunk in the social scale and is now known as "Shanghai Lily" (Marlene Dietrich).

Among the passengers are Sam Salt (Eugene Pallette), an American, Mrs. Haggerty (Louise Closser Hale), a fussy





EXPRESS

old lady, Mr. Carmichael (Lawrence Grant), a churchman, Hui Fei (Anna May Wong) and Henry Chang (Warner Oland), a revolutionary leader.

The train is held up by bandits led by Chang, who seizes Harvey as a hostage and threatens to blind him. To save Harvey, Lily agrees to sacrifice herself to Chang.

However, Hui Fei, who has a grudge against Chang, stabs him.

In spite of Lily's intended sacrifice, it takes Harvey a long time before he appreciates her and realises that she is still worthy of his love.





CONGRESS

Produced by Erik Charrell.

PRINCE METTERNICH (Conrad Veidt), the Austrian Chancellor, attempts to divert the attention of the Tsar Alexander (Henri Garat) at the Viennese Congress of 1815, by encouraging his flirtation with Christel (Lillian Harvey), a fascinating glove-seller.

The Tsar, however, outwits him by



DANCES

employing a double (also played by Henri Garat) and the flirtation ends with the Tsar's hurried return to Russia following the news that Napoleon has escaped from Elba.

"Congress Dances" brings music and spectacle back to the screen. It's producers have effectively captured the gaiety of the Vienna of the period and its catchy song numbers have swept the country.





THE VIKING

A VIVID and authentic drama of life among the intrepid Newfoundland seal-hunters, filmed in the northern ice-fields and linked with an interesting love romance.

The players include Charles Starret, Louise Huntingdon and Captain Bob Bartlett, the actual skipper of the sailing ship "The Viking," which was used for the production. There was a tragic ending to this enterprise for "The Viking" and its captain perished soon after the film had been completed.

There are vivid scenes of the dangers incurred by the hunters and remarkable scenic effects.





TABU

Directed by the late F. W. Murnau and R. J. Flaherty.

A DELIGHTFUL romance of life among the Polynesian natives which tells a tender human story and is staged amid natural scenery of exquisite beauty. All the players are native, and include Matahi and Reri, the hero and heroine, respectively. They possess a grace and agility that is truly fascinating to watch.





WE HUMANS

*Directed by Frank Borzage, from a play
by Fred Ballard.*

THE story of an orphan (Tommy Conlon) whose boyish impulsiveness is mistaken for wickedness. In order to secure medicine for his friend's (Raymond Borzage) ailing grandmother (Beryl Mercer), he helps to rob a drug store and is brought before the juvenile court. Eventually, however, through the understanding of Judge Blake (Ralph Bellamy) he redeems himself and brings happiness to everybody concerned.





FORBIDDEN

Directed by Frank Capra, from an original story.

A MODERN human drama of ennobling and enduring love in which Barbara Stanwyck as Lulu, a small-town librarian, runs the whole gamut of emotions and ages with dignity and appealing charm.

As the man she loves, Adolphe Menjou gives one of his best performances, while Ralph Bellamy adds to the film's high standard of acting by his performance as Holland, an unscrupulous newspaper reporter.





The FAITHFUL

*Adapted from Monkton Hoffe's play
and directed by Victor Saville.*

A TENDER love story
which threads its way
through two generations
and which gives Herbert
Marshall and Edna Best another
opportunity to show what an
excellent co-starring team they
make.





HEART

It is notable for some excellent scenes at Southampton Water and for its extraordinarily good recapture of the atmosphere of the 'nineties, the period in which the story begins.

The post-war era, including an investiture at Buckingham Palace, is equally striking in detail.



GRAND

Directed by Edmund Goulding from Vicki Baum's story.

ONE of the most ambitious films ever attempted, it cost a quarter of a million to produce and brings together the most dazzling galaxy of stars ever assembled in one picture.

Greta Garbo plays the part of the dancer, Grusinskaya; John Barrymore, her lover, who is both crook and gentleman; Joan Crawford,



HOTEL

Flämmchen, the scheming little typist; Lionel Barrymore, Kringelein, the pathetic accountant who is under a doctor's sentence of death; Lewis Stone, the shell-shocked doctor, and Jean Hersholt, the important rôle of the hotel porter, who philosophises on life as it passes his desk.

The film has been produced on a scale of lavishness in keeping with the brilliance of the cast and stands as one of the high lights of this kinema year.





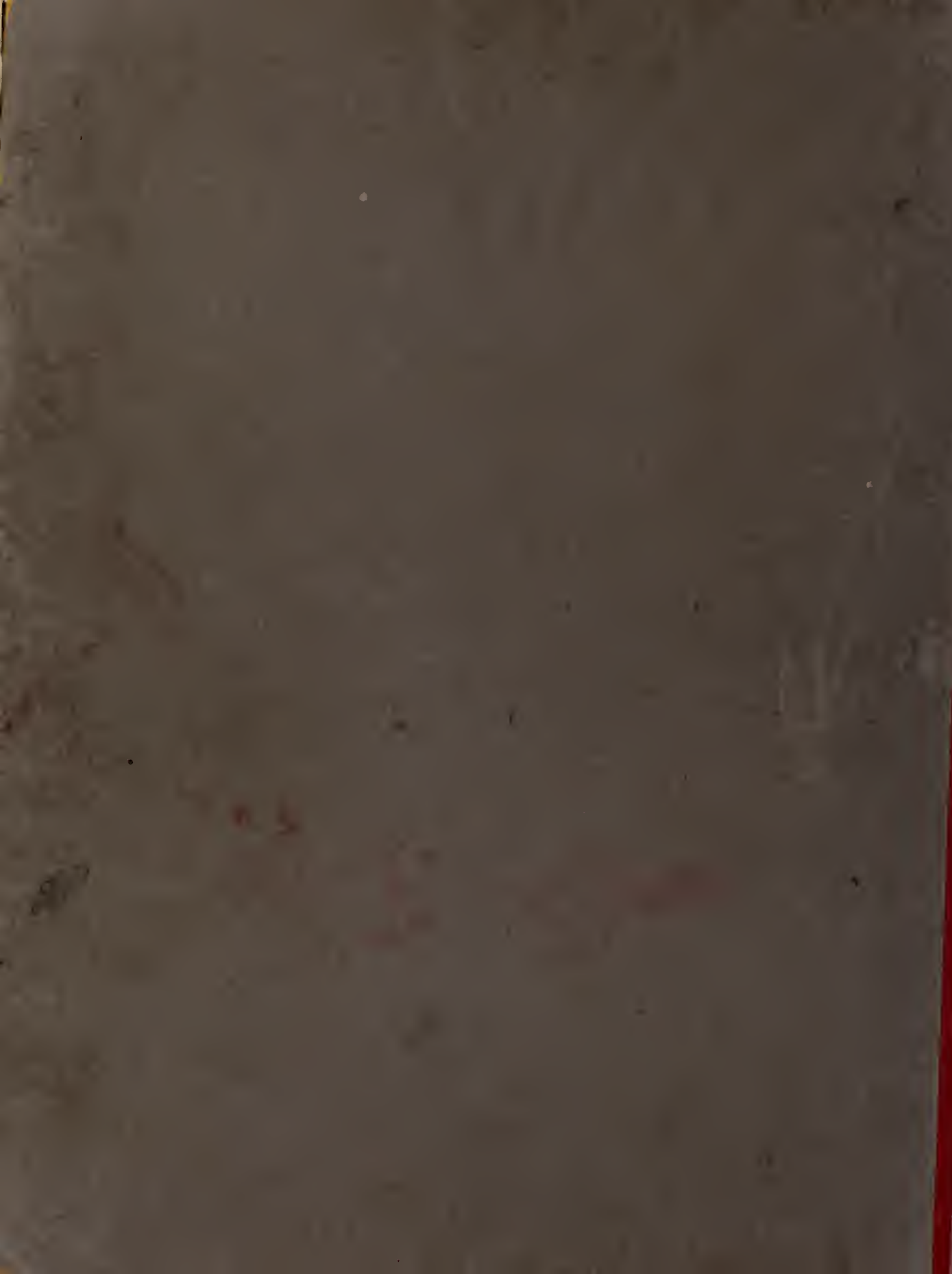
FIRES of FATE

Directed by Norman Walker.

A *N ambitious British film most of the sequences of which were made on location in Egypt, where some wonderfully fine atmosphere has been achieved.*

The cast includes Lester Mathews, Dorothy Bartlam, Jack Raine, Kathleen O'Regan and Donald Calthrop.





Courtesy of the
Wisconsin Center for Film and Theatre
Research

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
John McElwee

